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At the Theatres.



Pendragon, the new play, in blank verse, by William Young, of Chicago, was produced at the Fifth Avenue on Monday, with new and splendid scenery, by Burridge, Bucky and Heister, new and elaborate costumes, and that precision of action which comes from thorough acquaintance with the piece. Lawrence Barrett, who has purchased the play, made his first appearance here as King Arthur, and was supported by his well-known company, all more or less resembling him in their school of acting. Louis James was Sir Lancelot; Frederick Bock, Sir Modred; P. C. Mosley, Sir Belvidere; Otis Skinner, Sir Pellias; J. W. Thompson, Sir Lucan; G. B. Rogers, Dagonet, the King's fool; Marie Wainwright, Queen Guinevere; Kate Meek, Vivien; Clara Flag, the Abbess, and Ada Plunkett, a Nun. Messrs. Charles Rolfe, D. Garrison, Fred Bartol, Charles Hawthorne, G. Davidson, A. T. Riddle, L. Brown and J. Garrison were the Knights of the Round Table, but they made no attempt to individualize their characters. There was a large and fashionable audience, with all the leading critics in their places, and the candidates for State Prison thrust into the background. The play was received as all plays in which Lawrence Barrett appears are received in New York. Mr. Barrett was called out after every act, and he usually brought one of the other actors with him to share the honors. After the third act the author was loudly called for, and Mr. Barrett led forward Mr. Young, who bowed and thanked the audience in a neat little speech, declaring that he felt that he owed the success of his imperfect verses to Mr. Barrett, the great tragedian, who had given them vitality. The audience were divided about the acting. Those who like Mr. Barrett insisted that he had never appeared to better advantage, and that it was a merit in the whole company to play like him. Those who do not like Mr. Barrett found their customary fault with his manner and his elocution, and with the whole company for imitating him. There is no compromise possible in regard to the Barrett school of acting. Either you admire it or you dislike it. Nobody can be indifferent to it. As to the success of the play, there can be no question, although some of the long speeches obviously need cutting. Mr. Young has treated a noble subject in a high poetic spirit, and his lines speak well, however they may read. Chicago may well be proud of such an American dramatist. The plot of Pendragon we have already printed. There is only one scene for each act. The first is the audience chamber in the palace at Camelot, where King Arthur tears up the treaty with Rome, and announces the independence of Britain. The second is the forest of Dean, where the interview between the guilty Guinevere and the false friend Lancelot is overheard by Modred. The third is the queen's bedchamber, where Lancelot is discovered by the king, after Vivien has shown him how to aid the queen to escape by a secret door. The fourth is the convent at Amesbury, where the queen finds sanctuary, and the king bids her an eternal farewell. The fifth is the battlefield at Conlan, where the king kills Modred, and Lancelot receives his dying friend's forgiveness. Although the play is Tennysonian, the plot and the language are original, and they do full justice to the subject. Pendragon is expected to run a month, and then the Comley-Barton troupe return with Manola reconstructed and rewritten.

Niblo's Garden was crowded on Monday night to witness the revival of The Celebrated Case, by the second company of the Union Square. The play was put upon the stage under the personal direction of A. M. Palmer, with Marston's splendid scenery and Tissington's original music. James O'Neil was the Jean Renaud; J. H. Fitzpatrick, the Count; Lewis Morrison, Lazare; Moses Fisk, O'Rourke; Ida Vernon, Madeleine; Netta Guion, Adrienne; Virginia Buchanan, the Duchess; Mrs. Farren, the Chinoise; Teresa Duval, Julie; Nelson Decker, the Viscount, and Maude Granger, Valentine, while J. A. Fagan, J. C. Dunn and Julian Magnus played the small but important parts very neatly. The audience were frequently in tears, and the applause was hearty and deserved. Mr. O'Neil was called out after every act. Lewis Morrison shared the honors. Maude Granger never appeared to better advantage. Ida Vernon was, as always, excellent. The Celebrated Case ought to run more than a week, but Ross Mitchell is ready to follow.

The Money Spinner will only be played this week, at Wallack's, and there will be no Saturday matinee, in order to permit the final rehearsal of Youth, which will be produced next Monday, with extraordinary splendor and novel mechanical effects, including the departure of an immense troopship, a panorama of the Thames and a real battle. We have no regrets to utter over the departure of the money spinner, a weak play very badly acted. For the convenience of our contemporaries, we publish the following synopsis of Youth, which, if all the resources of Wallack's Theatre can avail, will repeat here its recent London success:

The Vicar of Beechly, the Rev. Joseph Darlington, is a severe churchman, with a secret which he hides in repentant adherence to his duties. In early life he sinned, deserting his victim, who, left to the world, lives on the world in guilty splendor. Tiring of it, however, under the name of Mrs. Walsingham, she seeks her native place to bury that is so false. She there encounters her betrayer. Recognition is followed by recrimination and a painful scene is closed when Darlington refuses to grant the prayer of his victim that she may acquire and live in her old home. Stung by his severity she vows revenge and chance furnishes her with the means. Darlington's son Frank, a careless young soldier, betrothed to his cousin, has already fallen into the meshes of one of her set—a beautiful woman of fashion—Eve de Malvoisie. Frank has promised his father to renounce her, but his promise is soon broken when the charmer encounters him at a boating-house on the Thames, where he is spending an idle hour with some brother officers. The scheme works and the fly is soon in a splendid web, and Frank marries her while she plays him false in a passion for a reckless spendthrift, one Major Reckley. Darlington, however, interrupts the dream just as Eve's extravagance has nearly ruined Frank. In a strongly dramatic scene the father calls upon his son to sever the connection, when he is informed that she is Frank's wife. In the next act Frank is the dupe of Reckley, and Darlington is called upon to witness his arrest on a false charge, Frank's wife conspiring against him with the others. He is convicted and consigned to Portland prison, where he saves the life of a warden who is about to be murdered by a convict. For this act he is released upon a ticket-of-leave, the conditions of which he fails to adhere to, and so renders himself liable to arrest. In spite of the efforts of Major Reckley, who is the villain of the play, the hero enlists, sails in a troopship and greatly distinguishes himself in the defense of the Khyber Pass, after which he returns with the Victoria cross, establishes his innocence, finds Eve had been married to a fellow convict, and being free marries his cousin, Alice Muloch, to whom he had been engaged.

Charles Harris, the brother of the manager of Drury Lane, London, and one of the authors of Youth, has superintended the rehearsals at Wallack's, and whose strength of the company, reinforced by Charles Fisher, will appear in the cast.

Wayman C. McCreery, a rich and talented young real estate agent of St. Louis, finds the success of his comic opera, L'Afrique, at the Bijou, sufficiently encouraging to induce him to keep it on the boards during this, the third, week. Next Monday Manager McCaull will resume the direction of his theatre, and produce in magnificent style an English adaptation of the new German comic opera, Apajune, the Water Sprite, which had a great success at the Thalia Theatre. In order to secure a strong cast for this opera, Manager McCaull has boldly consolidated his own opera troupe with that of Emelie Melville, and thus gains the advantage of one of the most favorite of English prima donnas. But Manager McCaull always produces his operas in capital style, and has made his little theatre the home of opera bouffe successes.

The only sign of change at the Union Square is the added sign at the door. Besides "Standing Room Only," Manager Palmer now has to hang out "No More Money Taken To-night" for Lights o' London. During the past week Walden Ramsey has replaced Charles Thorne as the hero, which he plays admirably, and to the perfect satisfaction of the audience. The attraction of Lights o' London is in the ensemble, not in any particular performer, and Mr. Thorne is merely teaching the management of the Union Square how easily they can get along without him—a very good thing to learn if it be true that Mr. Thorne intends to go starring this Summer. For the extra matinee Article 47 will be substituted for The New Magdalen after this week, and Manager Palmer will give it a remarkably powerful cast, even for the Union Square.

The Boston Ideals have been doing an immense business at Booth's, and, as this is their last week, the houses are still overcrowded. Our musical critic has written of the singing of the Ideals, but, although they appear only in operas, the feature of their performances thus far has been the fun. The whole company seem to rollick in such operas as the Mascotte, Olivette and Pinafore, and the audiences greet them with shouts of laughter and applause. One idealist caricatures Peter Cooper; another, Oscar

Wilde; another, Horace Greeley; and as these impersonations are thrown in without the slightest reference to the characters of the plot, the utmost hilarity prevails. As for the local gags and allusions, they quite obscure the original librettos of the operas. We have been taught that Bostonians are rather a serious people, and that such representations of Boston, "culshaw" as Misses Stone, Ulmer, Phillips and Burton, and Messrs. Tom Karl, Fessenden, Whitney, Frothingham, Barnabee, Macdonald, and Kamerlee, are pinks of operatic propriety; but no troupe of schoolboys and schoolgirls, out for a lark, could rattle away with more fun and jollity than the Boston Ideals have displayed since Prof. Sullivan, of Boston, defeated Prof. Ryan, of Troy, in the animated discussion at Mississippi City. The audiences have been carried off their feet with glee, and we have never heard such roars and screams of laughter at any other operatic performance. The Ideals might stay here for the rest of the season and play to equally good business. For this week their programme is: Monday, Fatinitza; Tuesday, The Pirates; Wednesday, Bohemian Girl; Thursday, Olivette; Friday, The Mascotte; Saturday matinee, Pinafore, and Saturday night, Fatinitza. We heartily congratulate Manager Stetson, Miss E. H. Ober and all the company upon this genuine New York success. Next Monday the Strakosch Italian Opera troupe, with Gerster, commences a fortnight's engagement. Then comes Dion Boucicault, with his new Irish drama, Suil-a-Mor, which is now having a tremendous success in Boston, and which is described as the crowning triumph of Boucicault's career as dramatist and actor.

The last nights of The Colonel and of the special engagement of Lester Wallack are announced at the Park Theatre. Our judgment upon the The Colonel is thus verified. It is a curiosity which must be seen to be appreciated, and so must Mr. Wallack's acting in it. Following The Colonel, Manager Abbey will produce an English version of Divorçons, of which we gave an account last week, as performed in German at the Thalia. It is reported that Frederick Robinson will play the husband, and Alice Dunning Langard the wife. After Divorçons, Mr. and Mrs. Nat Goodwin will present for the first time in New York their new comedy, The Member from Silem, by the author of Lights o' London. This is an excellent programme of novelties, and fully maintains the high reputation which Manager Abbey has won for the Park.

One of the stand bys of the season is about to be removed. It will surprise our readers to learn that Managers Henderson and D'Oyly Carte have determined to withdraw Patience at the Standard, after the one hundred and fiftieth performance, as they are under contract to produce the new comic opera, Claude Duval, by the authors of Billie Taylor, on the 27th instant. This is a pity, for Patience had just commenced its run. The success of Tony Pastor's burlesque Patience, from which money is turned away every night, and of the negro burlesque Patients, at the San Francisco Minstrels, where invalids seek the laughter cure, shows that the Standard Patience might go on, like The Brook, for the whole season. However, contracts must be observed, and the public must lose no time in booking their seats at the Standard, and can then go to see the burlesque at the San Francisco's and at Tony Pastor's with an appreciation of the opera burlesque. Not even Haverly's Patience at his Fourteenth Street Theatre, is to remain to us, for that was withdrawn on Wednesday, and The Mascotte substituted for the balance of the week, with Sam'l of Posen (now at the Novelty Theatre, Williamsburg,) underlined for next Monday.

The champion comedy successes of the season—Esmeralda, uptown, at the Madison Square, and Squatter Sovereignty, downtown, at the Theatre Comique—continue their wonderful runs.—At the Windsor, the McRee Crankins, triumphing over Joaquin Miller, his claims, his lawsuits and his injunctions, appear this week in '49, which they seem to like quite as well as if it were a good play. If the company like it also that is satisfactory to manager Stevens.

The Musical Mirror.

The fourth concert of the New York Philharmonic given on Saturday evening last at the Academy of Music differed in no wise from the previous ones of the present season as regards the manner of performance, the same cold mechanical perfection, and the same lack of just appreciation of the inner meaning of the masters was as evident as before. Mr. Thomas is an accurate and energetic conductor, but he is no poet. Dr. Damrosch is a poet but no conductor. What a pity they cannot be fused together! We particularly admire the work of the stringed instruments in this Philharmonic band. The unanimity of attack, the cleanness of execution, and the homogeneity of pitch, are very pleasant to the hearer. The brass, too, is kept in needful restraint, and serves to give richness and body of tone without blasting our ears by eccephanous blaring. As for the reed components of this society, they are simply delicious, and impart a sort of neutral tint to the tone-color of the body of

stand, which is absolutely refreshing after the squawks and squeals of most bands; in point of fact the Philharmonic orchestra is mechanically perfect, but spiritually most lacking. Berlioz nonsense music has no claims whatever to a place at these concerts. Berlioz was a musical fraud, clever enough technically, but a fraud nevertheless. His music is nothing but pretensions trash, without melody, without originality of the true stripe, without rhyme and without reason. Mr. Toedt is a pretty little singer, but he has very little voice. Mrs. Osgood sang the aria from Glucks "Armida," very well, barring the declamation, which was as inept as that of most concert-singers. Huber's "Tell" symphony is of the modern sensatio-romantic school, very pleasing to the ears of the groundlings, very uncongenial to those of the judicious. Beethoven's minuet and finale was given by the stringed instruments with as much finish and delicacy as the playing of four solo quartette players of the best could possibly be, and showed most abundantly the beauty and skill of that department of the society.

Pinafore and Olivette were chanted by the Boston Unreal Opera company, during the week, and very well chanted they were. The acting savors too much of the stereotyped English-opera style crossed with the church choir stolidity, to be very attractive except to a certain class of hearers, which class, however, is numerous enough to furnish very respectable houses to the Unreal Opera company.

The patience of Mr. Carleton having been exhausted before the patience of the public at the Patience at the Standard Theatre, and the part of Grosvenor having become intolerable to him by reason of the long run, is kicking furiously, and wishes to have Patience shelved and Claude Duval brought forth.

The selection of Emelie Melville to play the leading part in Apajune at the Bijou Opera House, is very wise on the part of the management. Miss Melville is an actress of the first force, young, pretty and graceful, and, if the English version of the piece be even tolerable, she will do it full justice. If the English version be tolerable it will be the first that has been so this season, for anything so abominably vapid as the books of the various comic operas given of late, with the solitary exception of Patience, it is hard to conceive, the last turpitude in this line being the book of Manola.

The Cecilian Choral Society of Brooklyn gave a very successful concert on February 11, at which Mile. Zeiss made a most successful appearance, being applauded to the echo and recalled after every piece. The great aria from Les Dragons de Villars, "Il M'Aime," created a furore, and in response to a vociferous encore Mile. Zeiss sang the beautiful, if hackneyed, old ballad, "Old Folks at Home." Mile. Zeiss is surely justifying our favorable prognostics of success.

We should like mightily to know upon what principle singers are chosen for the various opera or concert parties now forming in the city? What professional claims Miss Florence Rice-Knox can put forward to the first contralto parts in the Patti Opera company it would puzzle a conjuror to tell.

Miss Rose has been engaged by John Stetson for the part of Patience at the Globe Theatre, Boston. Stella is a charming singer, a bright actress, and will make a very pretty milkmaid.

The Burial of Eliza Newton.

Through the exertions of Lucille M. Adams and J. Alex. Brown, Mrs. Blackmore, professionally known as Eliza Newton, has been given a proper burial place in Evergreens Cemetery, at East New York. On Monday the weather was anything but pleasant, but a host of professional friends gathered at the Little Church Around the Corner to attend the funeral.

J. Alexander Brown was active in seeing that the arrangements were carried out in a decorous manner, and the deceased was ensured a respectable burial. After defraying all expenses there is a balance of about five dollars, which amount will be handed to Mr. A. M. Palmer, for the Actors' Fund. Both of Mrs. Blackmore's sons attended the funeral.

The mourners were Harry and Arthur Lloyd, Lucille Adams, Mrs. Tucker and Mrs. Babcock. The pallbearers were S. C. Halpin, H. A. Jackson, J. C. Cameron and F. C. Cooper. The ushers were J. Alex. Brown, A. P. Beaven and Harry Lewis. Miss Newton was born in Dumfries, Scotland, and was the daughter of John Newton, a well known comedian. It is some seasons since she acted in New York, and she has been in straitened circumstances for the last six years. She was married three times—to Frederic Lloyd, of England; W. H. Blackmore, of New York, and E. J. Parker, from whom she was separated two years ago, and who is living at present in Philadelphia. Mrs. Paul Falk offered a space in her plot at Evergreens, but Eliza Newton was buried on the Magnolia plot. Floral tributes from

Lucille Adams, a heart of immortal with inscription "Not Forgotten." Mrs. Babcock, Mrs. Tucker and J. Alex. Brown were noticed at the funeral, and a beautiful pillow with words "Rest at Last" on it from professional friends from J. Alex. Brown's office. The amount subscribed was \$85.50. The expenses incurred were: at the cemetery \$15, and the funeral \$75.

Suicide of A. D. Billings.

Arthur Dwight Billings, late of the Union Square company, committed suicide Monday morning at 9.30 o'clock, at his residence in Eleventh street, with a dose of laudanum which he had swallowed Sunday evening. Saturday night last he played Squire Armytage in the Lights o' London, with his usual finish, and nothing was noticeable to awaken the least suspicion that his reason was affected, although he had been afflicted with melancholy since the death of his wife, Louisa Thorpe, five weeks ago. Sunday afternoon he staid at home with Mr. Thorpe, his father-in-law, and seemed less depressed than usual. He declined to have supper with the family, making the excuse that a walk would do him good. After going out he returned home and went directly to his room unnoticed by his friends. About 9 o'clock his door opened a few inches, and he was seen standing in his night shirt. He beckoned to a friend, who on going to the room, found Billings had lain down on the bed. He muttered "I am a dying man and shall be gone before morning." At first it was thought he was reverting to the morbid idea of suicide, but he added "I have swallowed three ounces of laudanum, and I want to talk to you before I die." He would not allow assistance to be brought, threatening that if anybody left the room he would kill them, saying, "I wish to die and I will die." He left a brief will, private memoranda, a letter addressed to his mother in South Carolina, and a note addressed to his mother-in-law regarding the inscription which he desired to have placed on his wife's tombstone. Dr. A. O. Gorton was summoned about ten o'clock and emetics were administered. Everything was done that science could suggest. It is thought Billings was conscious part of the time, because he violently ejected some coffee that was given him, saying: "What are you putting down my throat?" He had no doubt resolved to die, and as far as he was able resisted all efforts to save his life. He passed quietly away.

Mr. Billings was married May 26, 1859, to Laura Thorpe, the only daughter of Mr. and Mrs. J. W. Thorpe. His native town was Charleston, South Carolina, where he was born in 1844, making him thirty six years old at the time of his death. During the war he belonged to the Charleston Cadet Corps which occupied Fort Morris during the Federal bombardment. At the close of the war he came to New York, commencing his theatrical career at the Bowery Theatre, where he was assigned old men parts, which he continued to play until his death. Some years ago he went to California and managed the stage of Baldwin's Theatre, San Francisco. In 1878 he returned East and was engaged by Dion Boucicault to play at Booth's Theatre in Reuened. His next engagement was in My Partner with Louis Aldrich. In 1880 he was engaged to support E. A. Sothern, but on the comedian's falling ill it was canceled. Last season he supported Signor Salvini, and spent the Summer at Long Island—his last engagement being with the Union Square company. He acted the Squire in Lights o' London from the beginning of its run. Mr. Billings was of a melancholy temperament, and the recent loss of his wife and child preyed upon his mind. His foolish act is surrounded with palliating circumstances, but it is none the less deplorable on that account.

The funeral was made as private as possible. At first it was announced the service would be held at the Little Church Around the Corner, but Mrs. Thorpe desired the services to be held at her house, 48 West 11th street. At one o'clock, Wednesday, the intimate friends of the deceased assembled at his late residence to pay a parting tribute to their professional companion.

The funeral service, read by Dr. Houghton in a clear tone, was very impressive, and many tears were shed by those present. The casket of rosewood and silver mountings rested on two pedestals in the back parlor, tastefully adorned with fresh flowers. Among those present were:

Kate Ludlow Little, an old friend of the deceased; Maude Harrison (Mrs. Phillips); Mrs. Conkling, Bessie Antrim, Rose Stella, Miss Montrean, and many private friends. The pallbearers were: Frederic de Bellville, T. E. Morris, Owen Fawcett, Joseph Wheelock, William Palmer, John Mathews, J. C. Dunn (who replaces Mr. Billings at the Union Square Theatre), and Wm Harms, H. Tissington, E. T. Taylor, H. Webster, J. Swinburne, Joseph Howard, and N. Wood were among the assemblage. At two o'clock the procession started for Evergreens Cemetery, where the remains were buried. Mrs. Thorpe having decided at a late hour to have the service as private as possible, many friends went to the Little Church Around the Corner by mistake. The theatrical profession was not well represented, it being a very noticeable feature that the Union Square company were but meagrely present. The horse was followed to the grave by six carriages.

Pen and Pencil.



The show that invited our attention Monday night was a little out of the ordinary, but it was a show, all the same, and one that I wish Pencil's sketches and my descriptive powers could do full justice. Every year a bevy of wealthy and fashionable women of this city give a Children's Carnival and ball



La Fille du Regiment.

at the Academy, for sweet charity's sake, and every year a hospital for children is enriched by the handsome sums of money thus earned. The youngsters who were born with gold spoons in their mouths, dance and caper for the poor atoms of humanity that come into the world without any spoons at all, or at best spoons that are made of

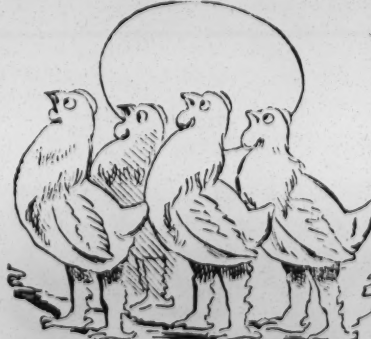


pewter or some other base metal. In itself this would appeal to the softer side of everybody's humanity, but when it is known that the entertainment provided by the lucky little ones is really delightful, nobody who boasts the smallest quantity of



William and Susan.

the "heart" commodity can resist their graces, and so Monday night an assemblage representing the wealth and fashion of the whole city, from Governor Cornell down to (ahem!) P. and P., gathered in the Academy. The boxes were a perfect portiere of beauty, and diamonds as big as walnuts reflected the glare of the caelestials in a manner truly daz-



Carnival Chicks.

ling. Theodore Moss was the only theatrical celebrity present, but that was readily understood from the fact that the Carnival be-

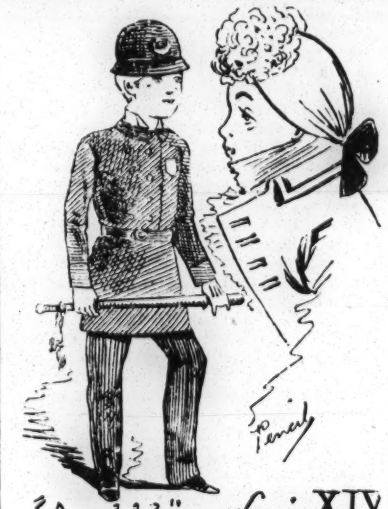
gan at half-past seven. Mr. Moss was in a first tier box, surrounded by all the little Mosses, who clung to their papa like small lichens to a large boulder.

Mr. Marwig, a dancing master, who has had experience abroad as a ballet director at the principal opera houses, prepared the young ones for their performance, and the precision, conscientiousness and fine effect of



Ma politan-Japanese.

it was largely due to his tireless energy and skill in instructing little feet to go through difficult evolutions. Mr. Gerry and his Society for the Prevention of Children's Business never comes in with injunctions at these affairs, for, as the young ones take part without pay, there is no legal means by which he can interfere to stop them from having their fun.



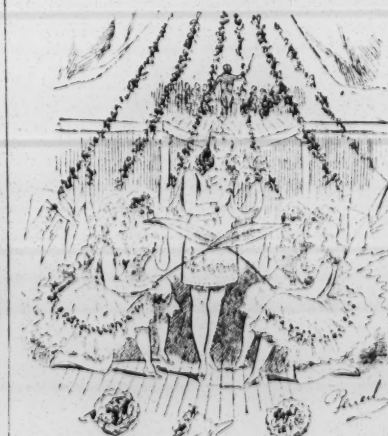
No. 333 - Louis XIV.

At eight o'clock the show began. Bewildering costumes, lovely little fairies, and brave little men escorted the Prince of the Carnival around the ball room in a grand, imposing procession. His royal highness was drawn in a triumphal car, seated in an egg big enough to hatch a half-hundred full-grown hens. His highness' jester led the way



Tired out.

capering madly. Then followed a glittering troupe of boys and girls—none of them over fifteen, and some scarcely out of long clothes and safety pins—heralds, gypsies, old men, Aurora, Greek maidens, trumpeters, America, Africa, Asia and Europe, babies with



Tired out.

rattles, gardeners, donkeys, goats, princes and princesses—all in startling array of blue, gold, green, silver and yellow, and when the train was in full motion, brightened by the dazzling rays of a cluster of caelestials and lime lights, the scene was quite enchanting.

After the procession had finished its march, Esmeralda and Phoebe pirouetted a number of pretty figures with the grace of Bonfanti and Signor Lepri. Then a charming little girl executed some steps, in the dress of a fairy godmother. A number of Egyptian girls

danced gracefully to the accompaniment of tambourines followed with THE MIRROR dance by four children in white satin, headed by Gracie Wilson, who evinced all the ease



and vivaciousness of a professional danseuse. Next the continents were personified by a ballet of five dancers, being introduced with a magic change of dress. The Baby Polk came next in order, and the toddling personators were actually comic. Then followed more dancers, processions and the whole pageant concluded with a short ball, in which the children participated. An order of dancing for the grown folks, which lasted until two o'clock, wound up the night.



The whole performance in its conception and execution can be described by no other word than charming. Pencil's pictures will give a good idea of the beauty and variety of the costumes displayed.



They were not at the Carnival.

I wish the newsboys and flower girls who gathered in the street to watch the arriving guests could have had a free peep at the fairy scene. How their eyes would have sparkled!

—J. M. Barron, manager of Owen's Academy of Music, Charleston, S. C., writes: "Enclosed please find check for amount of bill due 28th inst. I take pleasure in paying bills due THE MIRROR; it is the only real theatrical paper in existence. What the ladies and gentlemen of the profession cannot get in the MIRROR is not worth reading."

—The January number of the New York Newsdealer said: "The number dated December 22 of THE MIRROR was a Christmas issue. No advance was made in the price. Mr. Fiske spent his energies on making this number attractive and interesting. It contained Christmas pictures, stories, poems, and a supplement in nine colors."

—Wesley Sisson, of Chicago, has been engaged by the Madison Square Theatre as manager of the new Hazel Kirke company. He has been in the eye of the management for some time and has only lately decided to cast his fortunes with the Square. Being a lawyer by profession, it is surmised that another raid upon play pirates is projected.

—In the little town of Albion, Michigan, the circulation of THE MIRROR has increased from seven to twenty-six copies during the last two months. In the small towns, as well as the big ones, it is apparent to every professional that THE MIRROR circulates more immensely than all the other so-called dramatic papers in this country combined. Moreover, it is more widely quoted and copied by out of town papers than any other journal of its class in the world. Hundreds of newspapers rely entirely upon this paper for their weekly theatrical column, and a paragraph published by us is read by fully one hundred and fifty thousand people outside of the immense number of readers who come to the fountain head for their dramatic news. A glance over exchanges quickly establishes this fact.

The Giddy Gusher



ON VALENTINES.

I always feel sorry when I see a woman's efforts thrown away, and therefore was I deeply grieved when plunging home through the Plunger's slush, very much depressed by Barrett's lecture, and the frequent interruptions by members of the company, I stumbled over a little roll of papers evidently the fond labor of some weak woman, and evidently designed for immediate use as Valentines.

I really grieve to see a misdirected blow waste itself on empty air, and though I don't know where to send these valentines I can describe the pictures that accompanied them—print the verses, and leave the rest to Heaven, who sends chickens home to roost and helps things to a crisis in many cases.

The first one was a highly colored design, and I took it at first for a black bier window bill—then for a reduced poster of the front of Harrigan and Harts Comique, but, studying on it, I discovered a chipper little human head, and what I thought was the flowing feathers of the billygoat turned out to be a festive toga very much scalloped. The little legs were lashed with leathern sandal strings, and underneath was written in agile characters the following:

I'm a little widowed goat,
Living on the Harlem rocks,
But when you are billed to play
How I'd love a private box.
In your nasal bleat I hear
Billy's voice, so loud and clear.
By your poster sad I sit,
Watching lest my kids should tear it;
They shall never eat it up,
For Billy's sake I couldn't Barret.
So this sorrowing heart of mine
Claims you for its valentine.

The next one represented an ulster which had shrunk and a man who had swelled, a variegated sort of youth with an illuminative cast of countenance, before which Pratt's Astral Oil paled its ineffectual fires. He stood with his hat in one hand, and a roll of paper in the other, talking with a theatrical manager. The artist had intended this to mean something, so I asked one man very good at puzzles, and he said "he was showing some purloined copy." By that I supposed he was trying to sell an original play, but a second glance convinced me that he was endeavoring to introduce his head as a cheap substitute for the electric light to be used for theatrical lobbies. I don't know which is right, I or the other fellow. Anyway, here's the doggerel that accompanied it:

Standing with expectant feet
Where the men in lobbies meet,
Oft I see your anxious face
Turned toward the drinking place.
You, whose gobble annexed diction
Airs you on the page of Fiction;
When I read you on the Star
I wonder what the deuce you are;
But when I view your crockery smile,
With its gleaming rows of deif,
For all the world like china mugs
Ranged upon the dresser shelf,
Only for that hair of thine
Thou shouldst be my valentine.

The next picture was a sad one; it depicted in burnt umber a dejected creature, whose spectacles were dim in fast coming tears; whose grey hair was disheveled by feeble fluttering fingers; he held three rejected applications for mercy made to an obdurate heart in one hand, while he waved a sickly adieu to a bricketty looking individual among the steerage passengers of a departing ship, with the other. Three female figures filled in the foreground—one was a whacking big woman, one was a very little one, and the third was betwixt and between. They were engaged in tearfully conjugating the verb to shake; the big one, "I was shook;" the little one, "I am shook;" the middling one quavering, "I will be shook," and so leaving them to shed tears and shed Shooks, I read the verses. Here they are:

'Tis hard for virtuous friends to part,
Knowing how little worth
Is found within the human heart
Upon this troubled earth.
But how much harder when two scamps
Are given by law such bother,
They know they never will find again
A rounder like the other
So when Leander swam away
By the Trans Atlantic line,
He left the weaver of the two
Without a valentine.

And if my sympathy was touched by the affliction of that picture, I was made doubly

sad at contemplation of the next and last. Among the blessed provisions Nature has made for the comfort of the Gusher, there is this one. She can never recall the faces of those she has loved and lost. On absence every feature of a friend can be remembered, but the instant death drops the curtain, an angel's hand obliterates every trace of the beloved face from the Gusher's memory, and she will not willingly look upon a picture that may reproduce the image that lived, was loved and is forever gone. But sometimes as a tune, or an odor, brings back forgotten scenes, so some slight resemblance in a person recalls another utterly unlike. And in this way the valentine I picked up in the mud reminded me of an old gentleman who passed away last year. The picture showed me a ponderous figure, with a pair of fists like Westphalia hams, with cruel, steel blue eyes, and a mouth like the Connecticut river (full of dams). A very wicked old fellow, and yet there was in this sacrilegious piece of cursed antiquity a certain something that brought before me just such another big, big man—big hearted, big fisted, broad and liberal as his shirt front, whose blue eyes used to fill with kindly tears at any sympathetic story, or glisten with merriment at the most trifling jollity; whose elephantine tread was heard tri weekly in The Gusher's halls of dazzling light, and whose ponderous fist emphasized upon the festal board his protestations of affection and delight. The last words of this departed old man, under the Gusher's roof, were very different from the harsh lines described under the valentine. They were words of loving kindness, and we don't forget them. There were a score of old, old friends gathered, and the disease which took the dear old man finally, enforced early hours; he rose unwillingly, gave a final handshake to each of the party, had his capacious coat put on his broad old back, waved his big white hand to the assembled company, and said quietly:

"I've had a splendid evening, and I thank you all, and wish you a happy good night."
God bless him, dear old Governor! I wanted to forget his big smiling face, and here this nasty valentine brings it all back; but then it's one of the inevitable penalties of living, this losing, and so I get by easy stages to the horrid caricature, and the verses which I don't quite understand; but they will be plain as print to the right person who seems to be in the wrong.

A week unburied poor Kissa lay;
Her former manager kept him away.
In fear he for her funeral must pay.
Even death, thought this was conduct rather rough
In one who looked and talked as big as Guff.

And used to "Kill for Keyser."
So do not wonder if in one year's time
Death claims this deif for his valentine,
"All on account of Kissa."

And thus having executed the estate, and endeavored to have it reach its lawful heirs, I rest for the week.

THE GIDDY GUSHER.

Personal.

MAYO.—The report that Frank Mayo has abandoned the legitimate, and gone back to Davy Crockett, is incorrect. He has not lost by one-half the amount that he is credited with losing—\$8,000.

LEHNEN.—A dispatch from our authorized reporter at Syracuse states that Phil Lehnen has secured the management of the Grand Opera House, Rochester. The lease is to take effect May 1. He will conduct this theatre in connection with his Syracuse house.

SKIPPED.—Richardson, the literary accomplice of the thief and perjurer who is about starting for Sing Sing, fled for Europe last week. Fortunately, there is an extradition treaty if Richardson's presence here should be legally necessary. We warn all England against this fellow.

CLAXY.—Our readers will be grieved to learn of the dangerous illness of Venice Claxy, the pretty little woman who left Nat Goodwin's Company last year to be married. She has contracted consumption, and her death is daily expected. She is at present with her husband in Southern California.

KELLOGG.—Clara Louise Kellogg's contract with Major Pond ended February 1, but she extended it until the middle of April. She has cleared over \$32,000 profit this season, and this, added to her large fortune, makes her a very rich woman. This is positively her last season. She will retire and marry in May.

COMING.—Christine Nilsson will come to America to recoup the losses of her husband's crazy speculations as soon as her better half recovers her mental equilibrium. William Terriss, it is rumored, has been secured to replace Osmond Tearle as leading man at Wallack's, but this report is premature, and, we believe, wholly groundless.

Indorsing The Mirror.

[From the New York Star (Editorial)]

The funeral of Eliza Newton, the actress, who died at Bellevue Hospital last Saturday, cannot take place for lack of money. This shows the immediate necessity of an Actors' Fund to provide for such cases, and we are glad to see that Miss Fanny Davenport and J. K. Emmet have promised to give benefits for such a fund. THE MIRROR is doing good work in getting up these benefits. But, in the meantime, what is to become of Eliza Newton? Who will subscribe first?

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ALL AT SEA COMB.: Jersey City, N. J., 27, 28, Mar. 1; Norwalk, Conn., 2; New Haven, 3, 4.

ALEX. CAUFMAN: St. Louis, 13, week.

ATKINSON'S JOLLITIES: Washington, D. C., 13, week; Baltimore, Md., 20, week.

ALVIN JOSEPH (Chas. L. Davis): Canton, Miss., 16; Grenada, 17; Holly Springs, 19; Little Rock, Ark., 20, 21.

AUSTIN'S N. Y. DRAMATIC CO.: Wheeling, W. Va., 16, 17, 18.

AYNA DICKINSON: Des Moines, Ia., 16; Omaha, Neb., 17, 18; Council Bluffs, Ia., 20; Lincoln, Neb., 21, 22; Atchison, Kan., 23; St. Joe, Mo., 24, 25.

ACME OPERA CO.: Chicago, Ill., 13, 20, two weeks.

ANNIE PILEY: Toledo, O., 16, three days; Detroit, Mich., 20; week, Chicago, 27, week.

ABBOTT ENGLISH OPERA CO.: Memphis, Tenn., 13, week.

ADA GRAY: Ann Arbor, Mich., 16; Albion, 17; Marshall, 18; Adrian, 21; Toledo, O., 22, 23.

BUTLER'S TWO NIGHTS IN ROME: Columbus, O., 16; Chillicothe, 17; Parkersburg, W. Va., 18; Washington, D. C., 20, week; Baltimore, Md., 27, week; Cleveland, O., Mar. 6, week; Pittsburgh, Pa., 13, week.

BEADLE AND PRINDLE'S PLEASURE PARTY: Streator, Ill., 16; Ottawa, 17; Mendota, 18; Amboy, 20; Polo, 21.

BROOKS AND DICKSON'S WORLD CO.: No. 1: Cincinnati, O., 13, week.

BROOKS AND DICKSON'S WORLD CO.: No. 2: Dallas, Tex., 16, 17; Galveston, 20, 21, 22; Houston, 23, 24, 25; Mobile, 27, 28; Selma, Mar. 1; Montgomery, 2, 3; Columbus, 4; Atlanta, Ga., 6, 7, 8; Augusta, 9; Savannah, 10, 11.

BIO FOUR COMB.: Hamilton, O., 16; Lexington, Ky., 17; Frankfort, 18; Louisville, 20, week.

BAIRD'S MINSTRELS: Ashland, Pa., 16; Shamokin, 17; Pottsville, 18; Tanawaka, 20.

B. MCMAULEY COMPANY: Cincinnati, O., 13, week; Lexington, Ky., 20.

BOSTON IDEAL OPERA CO.: New York, 13, week.

BARTLEY CAMPBELL'S MY GERALDINE: New Orleans, 13, week.

BARTLEY CAMPBELL'S GALLEY SLAVE: Baltimore, Md., 13, week.

BUFFALO BILL: Bloomington, Ill., 16; Jacksonville, 17.

BAKER AND FARRON: Pittsburg, Pa., 13, week; Cleveland, O., 20, week.

COLLIER'S BANKER'S DAUGHTER: No. 1: Richmond, Va., 16, 17, 18; New York, 20, week.

COLLIER'S BANKER'S DAUGHTER: No. 2: Ironton, O., 16, 17; Portsmouth, 18; Marietta, 20; Parkersburg, 21; Lancaster, 22; Newark, 23; Cashtown, 25.

CHARLES POSTELLE: Portland, Me., 16; Biddeford, 17; Manchester, N. H., 18; Concord, 20; Portsmouth, 21; Salem, Mass., 22; Newport, R. I., 23; Taunton, Mass., 24; Fall River, 25.

COLLIER'S LIGHTS O' LONDON: Philadelphia, 13, week.

CARLENO-DONALDI CONCERT CO.: Minneapolis, Minn., 16.

CARTLAND-MURRAY CO.: Burlington, Ia., 13, week; Keokuk, Ia., 20, week; Jacksonville, Ill., 27, week.

COL. ROBINSON'S HUMPTY DUMPTY CO.: Tarboro, N. C., 16; Wilson, 17; Goldsboro, 18; Newburn, 20; Raleigh, 21.

DION BOUCICAULT: Boston, 13, two weeks.

DR. WOLF HOPPER'S 100 WIVES CO.: Muskegon, Mich., 16.

EDWIN BOOTH: St. Louis, 13, week; Evansville, Ind., 20; Terre Haute, 21; Lafayette, 22; Fort Wayne, 23.

ERIC BAYLEY'S COLONEL CO.: New York City, 13, week.

EMILIE MELVILLE OPERA CO.: Pittsburg, 13, week.

FANNY DAVENPORT: Wheeling, W. Va., 16; Zanesville, 17; Columbus, 18; Detroit, Mich., 20, 21, 22; Port Huron, 23; Bay City, 24.

FRANK MAYO: Baltimore, Md., 13, week; Pittsburg, Pa., 27, week.

FRED B. WARDE: Akron, O., 17; New Castle, 18; Wheeling, 20, 21; Zanesville, 22.

FLORENCE HENBERT: Atchison, Kan., 13, week; Topeka, 20, week; Sedalia, 27, week; Moberly, March 6, week.

FRANK GARDNER'S LEGION OF HONOR CO.: Buffalo, N. Y., 16, 17, 18; Chicago, 27, week.

FORD'S OPERA CO.: Philadelphia, Pa., 13, week; Cumberland, 20; Connelville, 21; Zanesville, O., 22; Newark, 23; Ironton, 24; Chillicothe, 25; Cincinnati, 27, week; Pittsburg, Pa., March 6, week; Baltimore, Md., 13, week.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Savannah, Ga., 16, 17; Augusta, 18.

GULICK'S FURNISHED ROOMS: Stillwater, Minn., 16; Minneapolis, 18; Maukato, 20; Sioux City, Ia., 21; Council Bluffs, 22.

GENEVIEVE WARD: Detroit, Mich., 16, 17, 18; Cleveland, O., 20, week.

GUS WILLIAMS: Cleveland, O., 16 to 18; Rochester, N. Y., 20, 21, 22.

HILL'S DRAGON CRANKETT CO.: Bloomington, Ill., 16; Jacksonville, 17; Springfield, 18; St. Louis, 20, week.

HILL'S AIR, THE RAGE: Oneida, N. Y., 16; Amsterdam, 17; Albany, 18; Brooklyn, 27, week.

HOKY-HARDIE COMB.: Montreal, Can., 16 to 18.

HERN'S HEARTS OF OAK: Grand Rapids, Mich., 16, 17, 18; Lansing, 20; Jackson, 21, 22; Detroit, 23, 24, 25; Toledo, O., 27, 28, March 1.

HAGUE'S EUROPEAN MINSTRELS: Lawrence, Mass., 16; Lowell, 17; Springfield, 18; Hartford, Ct. (Sunday concert), 19; Baltimore, Md., 20, week.

HAYVERLY'S STRATEGISTS: Springfield, Ill., 16; Hannibal, Mo., 17; Quincy, Ill., 18; Rock Island, 20; Cedar Rapids, Ia., 21.

HAYVERLY'S GRAND OPERA COMIQUE CO.: New York, 13, week.

HANLON-LEES COMB.: Boston, 13, week.

HILL'S JOSHUA WHITCOMB: Boston, Mass., 13, week.

HERMANS: Nashville, Tenn., 16, 17, 18; Mobile, Ala., 20, 21; Meridian, Miss., 22; Vicksburg, 23, 24; Jackson, 25; New Orleans, La., 26, week.

HARRY DRAXIN'S LILLIPUTIAN OPERA CO.: Rock Island, Ia., 16; Davenport, 17; Monmouth, Ill., 18; Burlington, Ia., 20; Keokuk, 21; Hannibal, Mo., 22.

HYDE AND BEHMAN'S MULDOON'S BLUNDER CO.: Poughkeepsie, N. Y., 16.

HYDE AND BEHMAN'S MULDOON'S PICNIC CO.: No. 1: Rochester, N. Y., 13, week; Philadelphia, 20, week.

HYDE AND BEHMAN'S MULDOON'S PICNIC CO.: No. 2: Ravenna, O., 16; Ashtabula, 17; Fremont, 18; Lima, O., 20; Tiffin, 21; Bellefontaine, 22; Urbana, 23; Springfield, 25; Richmond, Ind., 27.

J. K. EMMET: Washington, D. C., 13, week; Louisville, Ky., 20, 21.

JOHN McCULLOUGH: Cleveland, O., 13, week; Toledo, 20, 21; Columbus, 22, 23, 24, 25; Louisville, 27, 28; Nashville, March 2, 3, 4; Montgomery, 6, 7, Mobile, 8, 9, 10, 11; New Orleans, 13, week.

JANUSCHKE: Boston, 13, week.

JOE MURPHY: Philadelphia, 13, week.

JOHN T. RAYMOND: Brooklyn, N. Y., 13, week; Pittsburg, Pa., 20, week; Harrisburg, 27, Lancaster, 28; Reading, March 1; Columbia, 2.

JARRETT & RICE'S FUN ON THE BRISTOL: Leadville, Col., 16.

JULIA A. HUNT: Pittsburg, Pa., 16; Bloomington, 17; Danville, 18; Ashland, 20; Lockhaven, 21; Altoona, 22; Johnstown, 24; Wheeling, W. Va., 25.

KATHERINE ROGERS: Oil City, Pa., 20; Bradford, 21, 22; Hornellsville, N. Y., 23; Corning, 24; Ithaca, 25; Utica, 27; Troy, 28, March 1.

KATE CLAXTON: Columbus, Ga., 16; Mobile, Ala., 17, 18; New Orleans, 19, week.

KIRALFY BROTHERS COMB.: Baltimore, 13, week; Washington, 20, week; Columbus, 27, 28; Indianapolis, March 1, 2, 3, 4; Chicago, 6, week.

LAWRENCE BARRETT: New York City, 13, week.

LEAVITT'S RENTZ MINSTRELS: South Bend, Ind., 16; Goshen, 17; Warsaw, 18; Valparaiso, 20; Joliet, Ill., 21; Streator, 22; Morris, 23; Ottawa, 24; Lisle, 25; Batavia, 27; Elgin, 28.

LEAVITT'S HYERS SISTERS: Chicago, 13, week.

LOTTA: St. Louis, Mo., 13, week; Kansas City, 20, week.

MILTON NOBLE: Syracuse, N. Y., 16; Binghamton, 17; Boston, 20, week; New York City, 27, week; Brooklyn, March 6, week; end of regular season.

MR. AND MRS. G. S. KNIGHT (BARON RUDOLPH): Utica, N. Y., 16; Syracuse, 17, 18; Rochester, 20, 21; Toronto, 22, 23; Buffalo, N. Y., 27, week; Cleveland, O., March 6, week.

MAHN'S COMIC OPERA CO.: Lawrence, Neb., 16; Hannibal, Mo., 17; Jacksonville, Ill., 18; Decatur, 20; Bloomington, 21; Galesburg, 22; Monmouth, 23; Ottawa, 24; Iowa City, 25.

MME. GEISTINGER: San Francisco, 20, four weeks.

MITCHELL'S PLEASURE PARTY: Norwich, Conn., 16; New Bedford, Mass., 17; Newport, R. I., 18; Providence, 20, 21, 22; New York City, Mar. 3, four weeks.

MARY ANDERSON: Boston, 13, two weeks.

MY PARTNER CO. (Aldrich and Parsloe): Charleston, S. C., 16, 17, 18.

M. B. CURTIS: Williamsburg, 13, week; New York City, 20, six weeks.

MADISON SQUARE THEATRE CO.: No. 2 (Hazel Kirke): Montgomery, Ala., 16; bile, 17, 18; New Orleans, La., 20, week.

MADISON SQUARE THEATRE CO.: No. 2 (Hazel Kirke): Monmouth, Ill., 16; Peoria, 17; Bloomington, 18; Springfield, 20; Jacksonville, 21; Decatur, 22; Joliet, 23; Aurora, 24; Ottawa, 25; Mendota, 27; Rock Island, 28.

MADISON SQUARE THEATRE CO.: No. 3 (Hazel Kirke): Richburg, N. Y., 16; Owego, 17; Waverly, 18.

MADISON SQUARE THEATRE CO.: No. 4 (Hazel Kirke): Lapeer, Mich., 16; Flint, 17; Saginaw City, 18.

MADISON SQUARE THEATRE CO. (The Professor): Rochester, N. Y., 16; Oswego, 17; Auburn, 18.

MINER ROONEY COMB.: Bethlehem, Pa., 16; Scranton, 18; Binghamton, N. Y., 20; Hornellsville, 21; Corning, 22; Elmira, 23; Ithaca, 24; Owego, 25; Port Jervis, 26; Middletown, 27; Patterson, N. J., March 1; Newark, 2; Brooklyn, N. Y., 6, week.

MR. AND MRS. FRANK CHANFRAU: Louisville, 13, week.

MAGGIE MITCHELL COMB.: Providence, R. I., 13, week; Brooklyn, N. Y., 20, week; New York City, 27, two weeks.

MILLE RHKA: Detroit, 16, 17, 18; Chicago, 20, week.

NEIL BURGESS COMEDY CO.: Saginaw City, Mich., 16; Port Huron, 17; Ypsilanti, 18; Philadelphia, 20, week.

NEW ENGLAND OPERA CO.: New Philadelphia, O., 16; Alliance, 17; New Lisbon, 18, 19; Niles, 20; Warren, 21; Ravenna, 22; Akron, 23.

ONLY A FARMER'S DAUGHTER: Winona, Wis., 16; Lake City, 17; Red Wing, 18; Hastings, 20; St. Paul, 21, 22.

OLIVER DODD BYRON: Athens, Ga., 16; Atlanta, 17, 18; Opelika, Ala., 20; Columbus, Ga., 21; Eufaula, Ala., 22; Montgomery, 23; Mobile 24, 25.

OLD SHIPMATES: Chillicothe, O., 17, 18; Cincinnati, 20, week.

PHOSA McALLISTER DRAMATIC CO.: Lincoln, Neb., 16 to 18; Cheyenne, W. Y., 20.

ROSSI: Chicago, 13, two weeks.

ROGERS' COMEDY COMPANY (MY SWEETHEART): Indianapolis, Ind., 16, 17, 18.

RICE'S PATIENCE CO.: New Orleans, 13, two weeks.

RICE'S EVANGELINE COMB.: Dunkirk, N. Y., 16; Rochester, 17, 18; Baltimore, Mar. 13, week; Philadelphia, 20, week; Brooklyn, N. Y., 27.

ROBSON AND CRANE: New Orleans, 13,

week; Nashville, 20, 21, 22; Louisville, 23, 24, 25; Cincinnati, 27, week.

ROM EYTING IN FELICIA: Waterloo, Ia., 16; St. Paul, Minn., 17, 18; Stillwater, 20; Minneapolis, 21, 22; LaCrosse, Wis., 23; Milwaukee, 24, 25.

STRAKOSCH OPERA CO.: New York City, 20, week.

SALSBURY'S TROUBADOURS: Louisville, Ky., 16, 17, 18; Cincinnati, 20, week.

SIMMS' COMEDY CO.: Ocala, Ia., 13, week; Indianapolis, 20, week.

SOL SMITH RUSSELL: Philadelphia, 13, week.

SNELBAKER'S MAJESTIC: Massillon, O., 16; Zanesville, 17; Johnstown, Pa., 18.

THOMAS W. KENNE: Syracuse, N. Y., 20 to 22; Buffalo 23 to 25; Toronto, Can., 27, 28, March 1; Port Huron, Mich., 2; Bay City, 3; East Saginaw, 4.

THE TOURISTS: Hastings, Neb., 16; Grand Island, 17; Columbus, 18; Lincoln, 20; Hamburg, Ia., 21; Nebraska City, 22; Atchison, Kan., 23, 24; Topeka, 25; St. Louis, 27, week.

TONY DENNER'S HUMPTY DUMPTY: Shenandoah, Pa., 16; Ashland, 17; Reading, 18; Debenon, 20; Columbia, 21; Lancaster, 22; York, 23.

THE HARRISONS: Keokuk, Ia., 16; Galesburg, 17; Ottawa, 18.

THE VOKES: Little Rock, Ark., 17, 18; Memphis, Tenn., 20, 21.

WILBUR OPERA CO.: Baltimore, Md., 20, week.

WILLIE EDWIN'S SPARKS: Chelsea, Mass., 18; Pawtucket, 20; Fall River, 21; Newport, R. I., 22; Providence, 23 to 25; Boston, Mass., 27, two weeks.

WILLIAM STAFFORD: Akron, O., 16.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): John R. Rogers' Comedy company in *My Sweetheart* brought a successful engagement to a close 11th. Minnie Palmer is evidently the bright particular star of the present organization, and the fact that she is rapidly discarding many of the Lotta peculiarities, which formerly pervaded her various characterizations is a source of congratulation to her local admirers. R. E. Graham's Tony bears considerable similarity to Emmet's Fritz but reflects creditably upon the artist. A number of selections, notably the Gobble duet from the *Mascotte*, were rendered in excellent style by Miss Palmer and R. E. Graham. Barney McAuley holds forth the current week in the *Messenger* from Jarvis Section, followed later in the week by his new play, *Mayberry's Daughter*, with Mrs. B. McAuley in a prominent role. Salsbury's Troubadours are underlined for week of 20th.

Robinson's Opera House (R. E. J. Miles, manager): The popularity of the Rice Surprise Party is amply attested by the series of houses which marked the engagement of the troupe during the week just closed. *Cinderella* at School with Dixey as Professor Sinderast constituted the initial performance of the week and was accorded hearty applause. The company closed Friday evening to enable them to begin a New Orleans engagement 18th. The Boston Theatre company in *Youth* hold the boards present week, followed 20th by Mr. and Mrs. Florence Edwin Booth's engagement, which begins 27th, will undoubtedly test the capacity of the house.

Heuck's Opera House (James Collins, manager): Gus Williams terminated a financially successful engagement 11th. Wanted, a Carpenter, originally presented as the initial attraction of the present season at the Grand, has been considerably improved by George Jessop, and is now programmed as Professor Keiser. Our German Senator was put on during latter portion of week to an increased attendance, and, if applause be any criterion, is evidently the better play. Dora Stuart, as Mrs. Adolph Dinkel, in the latter play, was immense, both from an artistic and physical standpoint. Smith and Masteyer's Tourists will cater to the frequenters of Heuck's during current week, followed 20th by Frank Mordaunt in his new play.

Coliseum Opera House (James E. Fennessy, manager): The return by the management to the vaudeville was signaled by an unusually profitable week. Prominent among the specialty cards of past week were Bessie Bell's serio-comic efforts, Keating and Flynn's grotesque song-and-dance business, and the gymnastic performance of the Karl Brothers (William and Charles) and Baldwin. The latter trio do one of the most difficult feats witnessed on the variety stage, and fairly captured the house in its accomplishment. N. D. Roberts' H. D. troupe is the attraction for this week, and will be followed 20th by the London Novelty company. Business manager Jim Fennessy is looking closely after affairs, and promises a list of strong variety artists.

Items: The opening of the Rice Surprise Party in New Orleans, 18th, necessitated the company's departure from Cincinnati, 10th, immediately on close of evening performance.—The Steens were secured by Manager Miles for Saturday, 11th, and assisted by Prof. S. S. Baldwin, gave two performances to moderate attendance, the programme consisting mainly of mind reading and exposures of alleged spiritualists.—The Emery Bros. have reconsidered their project of adding to our list of amusement resorts, and have withdrawn their proposition to R. E. J. Miles.—D. R. Allen, of the recently disbanded Uncle Isaac combination, is in the city, and has arranged with Hermann the magician, in the capacity of advance agent.—Mrs. Allen, professionally known as Mary Davenport, assumes a prominent role with the Jno. K. Rogers Comedy company.—The Opera Festival which transpires during the current week at Music Hall, under the auspices of the College of Music, promises to eclipse anything of the kind ever witnessed in the West.—John Rice Harrison, who fulfills the duties of treasurer in Rice's Surprise Party has not attained his majority, and has been engaged in the show business fully ten years.—The inclemency of the weather militated against a large attendance at the Elks' benefit which occurred on the evening of the 7th, at the Grand, with Rogers' Comedy company as the attraction. The performance, however, realized a neat little sum for the exchequer of the order.—Fred. Stinson, assistant manager of the Boston Theatre company, arrived 7th, to prepare for the advent of *Youth*, which is in the city, arranging for the appearance of his company at the Coliseum during the present week.—James E. Wooley, an enterprising citizen of Middletown, Ohio, has erected a handsome little theatre in that adjoining town, which will be known as Wooley's Bijou Theatre. The house will be formally opened 13th, with Gus Williams in *Our German Senator* as the attraction. Dave Cruse, of this city, has prepared the greater portion of the scenery for the Bijou.—The balcony of the Music Hall will seat 1,132 persons.—The proprietor of the Vine Street Opera

House contemplates having the theatre entirely rebuilt and in readiness for opening April 15.—John Dingess, in advance of Frank Mordaunt's Old Shipmates combination, arrived 11th.—Pauline Hall, whose handsome face adorns the front page of THE MIRROR of the 11th, is a resident of this city, and was originally a member of the Grand Opera House stock company.—James V. Cooke, dramatic critic of the Indianapolis *Daily Times*, was in the city 8th.—Dora Herringes, professionally known as Mlle. Dorani, and a graduate of our College of Music, will sing the title role of *Fidelio* in the Opera Festival 15th, supported by Mapleson's Opera company.—John Rebb has been attending to Gus Williams' business in the absence of Manager Rickaby, who is reported seriously ill.

BALTIMORE.

Holiday Street Theatre (J. W. Albaugh, manager): J. K. Emmet drew his usual audiences all last week, and Emmet's usual audiences pack the theatre to the doors. His popularity is on the increase, if such a thing were possible, notwithstanding he plays the same old play and sings the same old songs. Kiralfy's Black Crook opened Monday night to a good house in spite of the disagreeable, rainy weather. The scenery was very handsome and the dancing of corps de ballet excellent. Geo. Edson was warmly received and his performance of Greppo was clever. Stalacta was satisfactorily interpreted by Nellie Larkelle.

Ford's Opera House (John T. Ford, proprietor): Big audiences were the rule throughout the week, and The Professor has every reason to congratulate himself upon his reception. The Professor is a trifle to be laughed at, its only object being innocent fun, and therefore it comes under the head of successes because it is fun. Wm. H. Gillette in the title role acts his part admirably, his odd manner, his dry wit, his awkwardness in love affairs, make him very laughable and enjoyable. The Daisy Browne of Belle Jackson was decidedly one of the most natural, unaffected bits of acting we have ever seen. The company was strong, and the scenery particularly pretty and effective. Bartley Campbell's Galley Slave company made their reappearance this season Monday night before a large audience, and the old favorites were cordially welcomed. Maude Granger's place is now filled acceptably by Eda Clayton.

Academy of Music (Samuel W. Ford, manager): The second week of *Youth* was satisfactory to both the management and the audiences. The play ran smoothly, and the departing of the troupe and the battle of Khyber Pass are scenes that have not been equaled on the Baltimore stage. Frank Mayo and his company began a week's engagement Monday night in *Hamlet*, and his interpretation of the melancholy Dane was warmly applauded. The company is large and strong.

Monumental Theatre (Ad. Kernan, manager): Frank Frayne in *Mardo*, with the lion and dog accompaniment, appeared to crowded houses. His drama pleased immensely, and the sensational scenes, notably that of the burning but, always called for an immense amount of applause. There is an excellent olio, introducing E. D. Davis, Mattie Vickers and Charles Rogers, Fanny Beane and Charles Gilday, and the Eccentric Four.

Front Street Theatre (Daniel A. Kelly, manager): The Funny Six combination caught on, and succeeded in packing the theatre all last week. The company comprises many of the best variety people on the stage, and their performances was very enjoyable. Sid C. France in *Marked for Life* is the attraction this week, and also an olio embracing Murphy and Mills, Billy Kennedy, L. W. Fison, Lee Erroll, Leopold and Wentworth, and J. M. Turner.

Items: The Elks' benefit on Wednesday afternoon was a success. The performance opened with fourth act of *Merchant of Venice*, in which Manager Albaugh and Mrs. Albaugh appeared. Then followed the members of Funny Six combination in an olio, and Joe Emmet and his company gave second act of *Fritz* in Ireland, and the performance closed with Frank Frayne and his company in first act of *Mardo*.—Harry Ellsler was in town last week, and was present at Elks' benefit.—George Edson, of Kiralfy's Black Crook company, was for a long time connected with the Front Street Theatre in this city while it was under Col. Sinn's management.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Lotta appeared 5th in her new piece, *Bob*; hundreds turned away and the house has been packed every night since. Many consider Bob her best piece; it introduces something novel in the shape of a pathetic scene or two for Lotta. Next week Little Detective and Musette will supply the bill.

Grand Opera House (J. W. Norton, manager): Genevieve Ward in *Forget Me Not* has drawn fair houses; better in quality, in fact, than in size. Edwin Booth opened 13th. Repertoire for the week: *Hamlet*, *Richelieu*, *Fo'ol's Revenge*, *Macbeth* and *Merchant of Venice*.

Pope's Theatre (Chas. A. Pope, manager): Mapleson's Opera company did a fair week's business; Miss Hauke's nights drew the best, but Mlle Rossini was favorably received. Carmen, Les Hugenots, Lohengrin, *Il Trovatore* (substituted for *Il Flauto Magico*), *Faust* and *Fidelio* were the representations for the week, Carmen also being presented at the Saturday matinee. Jay Kial's U. T. C. at popular rates, will hold the boards all next week.

People's Theatre (W. H. Smith, manager): The Harrisons with Photos have done a big business, opening 5th; George Howard and Alice Hosmer, the new faces, have become great favorites, and the new business introduced by Louis and Alice Harrison, is highly amusing. Alex. Cauffman in *A Life's Mistake*, opened 12th, to fair house.

Items: Pat Short's benefit at the Olympic 4th, was a stunner, and he had Patti and other strong attractions to pull against.—Frank Clements, the leading man of the Genevieve Ward party, was taken seriously ill on Sunday last, and it was only by a strong exertion that he got through the performance. On Tuesday the Grand Opera House was closed, and the performances of *Forget Me Not* were resumed Wednesday and continued during the week, Mr. Clements however evidently suffering badly.

PHILADELPHIA.

Walnut: Joseph Murphy, as Kerry Gow, began a week's engagement on Monday night, following Fresh, the American. Raymond played to very large houses, and his week was one of the greatest of the season. Mr. Murphy has very fair support in his touching drama of Irish life and love. Kerry

Gow is one of the best plays of its kind, and, as presented by Mr. Murphy, well worth sitting out.

Chestnut Street Opera House: Charles E. Ford's English Comic Opera company presented *Patience* on Monday night, to be followed later in the week by Varney's Musketiers. If Varney's Musketiers is not given in better form than was V. tence nobody will care to sit it.

Haverly's: *Lights o' London* began its third week with another great house, and with every assurance of finishing out a month's run without much difficulty. A play that will run a month in Philadelphia has got to be a pretty good one, and the Lights have evidently taken a firm hold.

Edgewood Folks was produced on Monday night at the Arch Street Theatre. Sol Smith Russell has lost none of his faculty for making people laugh, and his play is undoubtedly very funny. It will be followed next week by the Hanlon Lees, for the first time in this city.

Lycium: The Lycium is closed for a few days pending preparations for the production of *Youth*.

American: The American Theatre, under the management of Q. C. Brown, late of the Eighth, is on Callowhill street, below Fifth. It was until recently called Concordia Hall, where there were German theatrical exhibitions and much beer drinking. Mr. Brown has turned it into a theatre, and opened it on Monday with M. B. Leavitt's Vaudeville combination. Some people think this a pretty dubious undertaking, but Mr. Brown probably knows his own business. He has Fred Aims for his manager.

Eighth Street: This is a remarkable week at the Eighth Street Theatre. Pretty nearly everybody has a benefit. For instance, Monday matinee and night, benefit of Stage Manager Reynolds; Tuesday night, benefit of J. Rodney Keenan; Wednesday matinee and night, benefit of orchestra leader, J. A. Willard; Friday night, benefit of Charles D. Herman; and Saturday night benefit, Kath Williams. The Princess of Bagdad was played on Monday. The Two Orphans, The Marble Heart and A Scrap of Paper will finish the week.

Wood's: Mable Wilberforce is the name of a new play produced on Monday. The author is Hugh Donnelly. The story is founded on the attempts of an adventurer to gain possession of an English estate by impersonating the real heir. It isn't a very original idea, and the story isn't particularly well told either. The business is very weak.

National: A sensational drama called *Saved from the Storm* is the principal event in connection with a long and very excellent variety entertainment.

Grand Central: Harry Miner's Frank Frayne combination appeared Monday. Frayne plays in what the bills announce as the new and thrilling Imperial animo dramatic sensation, the Great Russian American historical romance of *Mardo*, or the Imperialists of St. Petersburg. That ought to settle it.

Items: The Comely-Barton company appeared at the Walnut this week.—Neil Burgess tries his hand at playing *Widow Bedott* at the Opera House next week.—The Mardi-Gras Carnival at the Academy on the 21st is expected to be a lively affair.—Miller's Theatre has gone into the spectacular. It brought out on Monday the White Crook, under the direction of W. J. Fleming, formerly of Niblo's. There are marches and ballet, and the usual number of scintillating girls.—Carross's Minstrels continue their burlesque upon the muddy Streets of Philadelphia. Billy Sweetman has a benefit on the 17th.—The Can-Can at the International Comique continues.—Chinese Servants is the name of a laughable burlesque at the Arch Street Opera House. George Thatcher retires from the management next season to go upon the road with a company.—The Wheatley Dramatic Association will give Home at the Amateur Drawing Room on Wednesday.—John S. Clarke plays the Ticket-of-Leave Man this week at Wilmington, Lancaster, Harrisburg and Johnstown.—Lizzie Price spells her name Lizzie Price-Fechter now.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): Salsbury's Troubadours began a week's engagement at this house 5th, in their popular play of *The Brook*, which, later in the week, was replaced by *Patchwork*. With the exception of Ray Samuels, the party is composed of the same members as last season. This pleasant little comedy company give very entertaining performances, and always send their audiences away highly gratified with their evening's visit. Miss Samuels has a very excellent voice, which is highly cultivated, and she sings admirably. The other members of the troupe are so well and favorably known as to require no special comment, save to say that their popularity here has been increased by their visit. My Geraldine company 12th for one week.

St. Charles Theatre (David Bidwell, manager): Annie Pixley was followed at this theatre 5th by Haverly's Original Mastodon Minstrels. Messrs. Cushman and Rice on the ends are decidedly clever, and the solos and choruses of the first part are all creditably done. The burlesque on the late Sullivan and Ryan prize fight is a very amusing affair, and has evoked much merriment and applause in the audiences. "The Only Lion" is a positive attraction, being unquestionably the best in his line of business we have had here. The dancing of the team of twelve is nightly loudly eulogized, and deservedly so. Lee, Casey, Freeman and Wiley are very clever in their musical act. This is a good troupe throughout, and give a fine show. Rice's Surprise Party in *Cinderella* at School 12th.

Grand Opera House (Brooks, Conner and Norton, lessees): Those two eminently popular comedians, Robson and Crane, are here on their annual visit and inaugurated a two weeks' engagement at this theatre 6th. Their old comedy of *Our Bachelors* was the opening bill and drew quite a good house on the first night. Sharps and Flats was put on 9th. Both these plays are very familiar to our theatre goers but are still welcome. Boucicault's comedy of *Forbidden Fruit* will be performed 13th by the same company and will possibly last throughout the week. Of course the stars are admirable comedians as of old and great favorites here. The entire company may be spoken of as a very good one.

French Opera House (Strakosch, lessee): The season of Italian Opera at this house closes with the current week. The principal attraction has been the opera of *Hamlet*, the critics all laud Mlle. Gerster's performance of the role of Ophelia, but a not like Macbeth. The leading character hardly affords the prima donna sufficient scope or opportunity for the display of her great powers. The last appearance of Gerster was at

the matinee 11th, when she sang Rosina in *Il Barbiere di Siviglia*. Crowded houses have been the rule and as a whole the entire season has been a most successful one.

BROOKLYN.

Park Theatre (Col. W. E. Sinn, manager): The great and only J. T. Raymond is delighting large audiences at the above house. Fresh, the American is meeting with better success even than on its first appearance last season. The play is as much Raymond as ever.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Lecocq's latest success, *Ma nola*, was presented Monday evening with all its wealth of scenery and costumes which recently adorned its presentation in New York. Although the public has been surfeited with light opera this season, nevertheless, the attendance was large.

Grand Opera House (James Vincent, manager): Mrs. D. P. Bowers and J. C. McCollum, supported by the transferred stock company from the Standard, including Frank Roche and Annie Ward Tiffany. Mrs. Bowers will appear in her repertory of plays during the week.

Hyde and Behman's Theatre (E. C. Goodwin, manager): A musical treat is given to the patrons of this theatre for one week. The programme contains the names of the *Clippers* and *Four-in-Hand* Quartettes, besides many well known specialty artists.

Academy of Music (E. A. Wier, manager): Professor Stoddard resumed his course of instructive lectures on Monday last. The remainder of the course consists of some half dozen lectures, which will terminate in March.

BROOKLYN, N. Y.

Novelty Theatre (Theall and Williams, managers): M. B. Curtis as Sam'l of Posen, supported by an excellent company, is playing this week to extraordinary large audiences, and a successful week is sure.

ALABAMA.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Vokes Family 3d and 4th to good business, notwithstanding very bad weather. Aldrich and Parsloe in *My Partner* 6th to large house.

MONTGOMERY.

Montgomery Theatre (T. C. Tannenbaum, manager): Salisbury Troubadours matinee 4th to fine business. Edwin Booth 6th in *Iago* to very fine business, and in *Hamlet* 7th to crowded house. Louis Aldrich and Parsloe in *My Partner* 8th to good business; Alvin Joslin 9th to very good business; Haverly's *Mastodon Minstrels* 14th to good house.

MacDonald's Opera House: Richmond and McElreth's Dramatic company in *Lugomer* 13th to fair house.

Item: Excursion rates were allowed on nearly all the roads in the State to parties desiring to see Booth.

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Alice Oates' company closed a very successful week financially on the 4th. The performance was not good. Mrs. Oates is still as lively as of old, but she is growing too "fat and forty." James Sturges is a fine comedian. The chorus was very bad both in looks and vocal powers; the orchestra also did their best to make the performance a failure. Fun on the Bristol is the attraction this week to immense business. Mr. Buvier's benefit 13th and will be a very fashionable event.

Palace Theatre (Ed. Chase, proprietor): Variety to good business. M. Cathcart and Ed. Cleary will dance this week for a \$100 pot. Ruth, the Flower Girl, is the after-piece.

CONNECTICUT.

BRIDGEPORT.

Hawes Opera House (Hawes and Keeler, managers): Jay Rial's company presented the perennial U. T. to a full house. Billy Bryant, late of Room's Varieties, arranged a benefit which was given at this house on the 10th to good house. Band Concert by Wheeler and Wilson Band of this city, assisted by talent from abroad, 15th, to a full house.

MERIDEN.

Wilcox Opera House (T. H. Delevan, manager): Tony Denier's H. D. company 9th to a large house; show good.

NEW HAVEN.

Car's Opera House (Peter R. Carll, proprietor): Katie Putnam 13th and 14th to good business; the advance sale was very large.

Grand Opera House (Clark Peck, proprietor): Jay Rial's company drew a large house 7th. Helen Potter's *Pléiades* 6th must not be omitted; strong opposition made the house small, but the performance was refined and interesting. McGibney Family appeared in concert 13th and 14th.

New Haven Opera House (Minnie Cummings, lessee): Closed.

American Theatre (Press Eldridge, manager): The usual variety performance to good business the past week.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): John McCullough business last week was immense. On several occasions hundreds were turned away. Not even standing room. This week, *Eumet* in *Fru*.

Ford's Opera House (John T. Ford, manager): Ford's company did fine business in *Patience* every night except Friday, when the *Mascotte* was presented.

Capital Theatre (Jake Budd, manager): Principal attraction, Viola Clifton's *Female Minstrels*.

Theatre Comique (Budd and O'Neil, managers): Jerry Cohan and Helen Francis Cohan in *The Mollie Maguires*.

Items: J. Louis Ford, local manager of the Opera House, was presented by the employees of the house with a handsome gold hunting case watch. John McCullough has been dined, lunched, and made much of generally during his stay. Marguerite S. Saxton gave a delightful reception 8th in John McCullough's honor, to members of the press. Washington Lodge No. 15 B. P. O. E., consisting of forty charter members, was in stalled 12th. Frank Girard officiated. The business done by Ford's company past week largest for the season. Largest Wednesday matinee ever played in this city.

GEORGIA.

ATLANTA.

DeGiv's Opera House (L. DeGiv, manager): Charles L. Davis as Alvin Joslin 6th and 7th to full house. The play and scenery gave perfect satisfaction. Edwin Booth, supported by Bella Pateman, Barton Hill,

and an excellent company, appeared in *Hamlet* 8th to a packed house. Aldrich and Parsloe in *My Partner* 10th and 11th with matinee to excellent business.

Items: A great commotion occurred at the Opera House among the audience the night of the 8th, just at the opening of the second act of *Hamlet*. A cry of fire from the lobby, proving to be somewhere uptown, caused the audience to rise and become fearfully struck. The actors to leave the boards, but all the yells of some of the cool-headed, to sit down, would not pacify the masses. In a moment Booth took in the situation and stepping on the stage, with a gentle wave of the hand, such as only Edwin Booth can give, signifying more than words could speak, the audience sat down and the play went on.

AUGUSTA.

Augusta Opera House (N. K. Butler, Jr., manager): Madison Square Hazel Kirke, No. 1, 10th to the largest audience by far this season; every seat was sold the first day.

Items: The Opera House is getting along very well; it will be a beautiful affair. Edie Ellsler and Charles W. Coudock are hard to beat, but it is difficult to discriminate.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Harry Pease's combination gave Rip Van Winkle for matinee, and Kathleen at night to only fair attendance. Charles L. Davis' Alvin Joslin company was greeted by a large audience 8th. Zera Semon, magician and ventriloquist with his gift show, balance of week to crowded houses.

MACON.

Ralston Hall (Turpin and Ogden, managers): Aldrich and Parsloe in *My Partner* 9th to large house; Oliver Doud Byron in *Across the Continent* 13th to good house.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Katherine Rogers and supporting company came 6th in the new East Lynne, and 7th in *Gallathea* and *Leah*. Business both nights fair. Neil Burgess in *Widow Bedott* 8th to large audience. The Harrisons in *Photos* 13th to appreciative audience.

FREEDPORT.

Wilcox's Opera House: Harry Deakin's *Lilliputians* 8th to the largest audience at a matinee ever seen in this city, and also had a full house in the evening.

LINCOLN.

Gillett's Opera House (J. T. James, manager): Alex. Cauffman combination to good house 9th in *A Life's Mistake*; well played.

PEORIA.

Rouse's Opera House (T. E. Pipe, manager): One Hundred Wives combination 7th; moderate attendance. From here the company goes North and will play in Milwaukee at the Grand Opera House next week. The Boston Ideal U. T. C. troupe will play to night and will probably have a crowded house.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Neil Burgess in *Widow Bedott* 4th to large house. The piece and its alteration does not seem to give the former satisfaction characteristic of the first presentation. Felicia, with Rose Eyttinge as the attraction, to a large and fashionable audience.

ROCKFORD.

New Opera House (J. P. Norman, manager): Deakin's *Lilliputian* Opera company here 6th and 7th; two good houses and a crowded matinee, giving a very novel and clever performance; a packed house. Neil Burgess 11th.

INDIANA.

EVANSVILLE.

Opera House (Thos. J. Groves, manager): Gulick's *Furnished Rooms* company to fair house 6th, performance not satisfactory. Anthony and Ellis' Ideal U. T. C. to large house 8th, performance fair.

Apollo Theatre (John Albreches, proprietor): Mr. and Mrs. Henry Osborne and company in Kathleen's *Dream* all week to fair houses.

FRANKFORT.

Anthony and Ellis' U. T. C. 9th to great business; show fair. This only makes six Uncle Toms this season—all to good business.

Item: Messrs. Fisher and Smith, managers of the City Hall, are now negotiating for the construction of a new opera house to seat 900 persons.

FORT WAYNE.

Academy of Music (J. Scott, manager): The Hyer Sisters in a musical melange, entitled *Out of Bondage*, 7th to a fair house, giving no satisfaction. Frank Mordant in *Old Shipmates* 9th to a light house; the piece failed to catch on, though the company made out of it all there was in it. Snelbaker's *Majestics* 10th to a very full house; a splendid variety olio. Revilo, a magician, who was deserted here by his manager, joined the party. Jeffry's Lewis and company in *Two Nights in Rome* 13th to a fair house.

INDIANAPOLIS.

English's Opera House (Will E. English, manager): Gaylor's *Connie Soogah* combination 6th and 7th; the *Jollities* in the musical absurdity *The Electrical* 8th and 9th; Katherine Rogers in *Miss Mollton*, *Gallathea* the Statue, and *Leah* the Jewish Maiden 10th, 11th and matinee.

Grand Opera House (J. B. and G. A. Dickson, managers): Frank Mordant in *Old Shipmates* 9th, 10th and matinee; business good.

Park Theatre (J. B. and G. A. Dickson, managers): The Hyer Sisters 11th, matinee and night; business fair.

Bijon Theatre (R. L. Smith and Charles A. Yale, managers): Was opened on Monday night. This theatre was formerly the Academy of Music, and has been closed for more than a year. A short time ago Mr. Smith secured the place, and has fitted it up in excellent style.

Zoo Theatre (C. T. Gilmore, manager): This Theatre continues to do a good business.

Items: The attractions this week are as follows: English's Opera House—Annie Pixley in *Mollie* 12th, 13th and 14th matinee, the matinee being a benefit of the Indiaapolis body of Elks; the *Maeonorch* Carnival 11th. Grand Opera House—Barry and Fay in *Muldoon's Picnic* 13th and 14th; Minnie Palmer in *My Sweetheart* 16th, 17th and 18th. Park Theatre—Seeman, the magician, one week.

KOKOMO.

Opera House (H. E. Henderson, manager): The New Orleans Minstrels, under management of C. F. Baker, of Lafayette, Ind., gave a very poor entertainment 7th to an equally poor house. The Hyer Sisters in *Out of Bondage* 15th.

LOGANSPORT.

Hyers Sisters combination 8th to large house.

NEW ALBANY.

New Albany Opera House (J. Harbenson, manager): Cal Wagner's Minstrels 4th to a crowded house.

RICHMOND.

Phillips' Opera House (N. L. C. Watts, manager): Prof. Cromwell's Art Illustrations have been doing a respectable business all week. Barry and Fay's *Muldoon's Picnic* 13th.

Grand Opera House (J. J. Russell, manager): Connie Soogah, as presented by Con. T. Murphy and company, 8th was miserable beyond conception. The company at present is under the immediate management of a specially detailed Indianapolis hotel clerk. Cal Wagner 11th. Katherine Rogers 13th to good business.

SOUTH BEND.

Good's Opera House (Mills and Price, managers): Snelbaker's *Majestics* to fair business, 9th. Hess' *Acme* Opera company, matinee and evening performance, to fair business, 11th. Haverly's *Strategists* to poor business, 13th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Frank Mordant and a good company presented *Old Shipmates* 6th before a small audience. Gulick's *Furnished Rooms* combination 7th to light business. Leavitt's *Hyer Sisters* combination gave a good performance 10th to fair business.

Atlantic Garden Theatre (C. D. Armstrong, manager): A good variety bill and large business was the rule at this place the past week.

IOWA.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Rose Eyttinge in *Felicia* 11th to good business. Anna Dickinson 15th; booking large.

CLINTON.

Prof. Logrenia opened a series of six nights at Music Hall 6th. Harry Deakin's *Lilliputian* Comic Opera company in Jack, the Giant Killer, 13th and 14th.

CONCORD BLUFFS.

Dohany's Opera House (John Dohany, manager): Jarrett and Rice's *Fun* on the Bristol 2d to a splendid house. The firemen took a great interest in the entertainment, as a fine silver trumpet was voted to the most popular fire company, or, rather, team. The *Bluff City* team carried away the prize. The *Jollities* 3d, splendid business. Smith's *Double U. T. C.* 11th.

DAYTONPORT.

Burtis' Opera House (Howard Burtis, proprietor): H. B. Mahn's Comic Opera company in *Patience* 8th to a \$714 house. Rose Eyttinge in *Felicia* 13th to fair audience.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): O. W. Smith's *Double U. T. C.* 3d, 4th and matinee to immense business. Mahn's Comic Opera company presented *Patience* 8th to a full house. Rose Eyttinge in *Felicia* 9th to good business.

Academy of Music (William Foster, manager): Nothing doing this week.

DUBUQUE.

Opera House (Duncan and Waller, managers): Mahn's Comic Opera company came 6th to large business, presenting *Patience*; the company is weak and failed to please their hearers. H. Deakin's *Lilliputians* in Jack the Giant Killer, appeared 10th and 11th, with matinee, to good business; the company is very good.

MARSHALLTOWN.

Woodbury Opera House (Glick and Goodwin, managers): Smith's *Double U. T. C.* company to good business; good show. Rose Eyttinge 10th. Phoea McAlister 11th. *Furnished Rooms* 13th to good business.

OTTUMWA.

Lewis' Opera House (R. Sutton, manager): Rose Eyttinge 8th to a large and well pleased audience. Mne. Frye Concert company 11th to fair audience.

KANSAS.

ATCHISON.

Corinthian Opera House (T. Mulverhill, manager): The Cartland and Murray company four nights and matinee, commencing 6th to ordinary business, producing *Romeo and Juliet*, *Rip Van Winkle*, *Camille*, *Irish Emigrant* and *French Spy*.

Item: Miss Cartland has been under the doctor's care for the last week. Harry Weber's *Nip and Tuck* party failing to make connections here took in the French *Spy* 8th.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): The Cartland Murray combination closed a successful week's engagement. Draper's U. T. C. 8th, a matinee and evening performance to full houses. Alice Oates' Opera company in the *Mascotte* 13th to fine house.

TOPEKA.

Crawford's Opera House (L. Crawford, manager): The World company No. 2 to large houses 6th and 7th. Harry Weber in *Nip and Tuck* 10th to good business.

Lukens' Theatre (S. Lukens, manager): Draper's U. T. C. 10th to fair business.

KENTUCKY.

PARIS.

Opera House (J. Z. Croxton, manager): Gulick's *Furnished Rooms* 11th to fair houses.

PADUCAH.

St. Clair Hall (Laudis and Halloran, managers): The Chauraus played 8th and 9th to fair business.

MAINE.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Howard company in Mrs. Partington 10th and 11th to fair houses.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Tillotson's *Plautus* wife combination, booked for 10th and 11th, failed to put in an appearance, and no reason has yet been assigned for their failure. The town was extensively billed, and a large advance sale of seats predicted a successful engagement, and as the company were in Fitchburg, Mass., they could have reached here. The whole affair has a crooked appearance.

MASSACHUSETTS.

CHELSEA.

Academy of Music (J. B. Field, manager): Maggie Mitchell in *The Little Savage* 7th gave a very fine performance to the largest audience of the season, the best people of the city being in attendance; the receipts were over \$900. Charles Fostelle as Mrs. Partington 9th was very good; fair attendance.

Item: The settlement as to the purchase of the Academy will be made this week.

FALL RIVER.

Academy of Music (George Hackett, manager): B. W. P. and W. S. Minstrels to a crowded house 7th. Passing Regiment 9th to a small but appreciative audience.

LOWELL.

Music Hall (Simons and Emery, lessees): Chas. Fostelle as Mrs. Partington 8th to good business. Willie Edouin 13th to small house.

Huntington Hall: B. W. P. and W. S. Minstrels 15th to fair audience.

LYNN.

Music Hall: Maggie Mitchell in *Little Savage* 6th to a \$600 house; play mediocre; support good. B. W. P. and W. S. Minstrels 11th to a \$750 house; show first-class.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Corinne in *Mascotte* 6th to a small business. The opera was given in excellent style; the principal interest centred in the little star; support good. Willie Edouin's *Sparks* 7th to fair business. Thomas W. Keene in *Richard III.* 8th to a good house. Skiff's *California Minstrels* 11th to a large house.

SPRINGFIELD.

Gilmore's Opera House (W. C. Lenoir, manager): Willie Edouin's *Sparks* 8th to good house. Tony Denier's *Humpty Dumpty* 7th; good business; show fair. Mitchell's *Pleasure Party* 11th to fair house; troupe very good.

TAUNTON.

Music Hall (A. B. White, proprietor): J. K. Tillotson's *Plautus* wife combination 6th and 7th to small houses. Maggie Mitchell in *The Little Savage* 8th to a large audience. B. W. P. and W. S. Minstrels 9th to a full house at advanced prices.

WORCESTER.

Edouin's *Sparks* in *Dreams* 9th gave a fine entertainment to a good house.

Mechanics Hall (W. A. Smith, Secretary): Ward, Humboldt and Pierce occupied the hall during the entire week with their *Mammoth Dime Show*.

MICHIGAN.

ADRIAN.

Opera House (Chas. Humphrey, manager): Milton Nobles 7th to fair house. Booked—One Hundred Wives 17th; *Ada Gray* 21st; Haverly's *New Mastodon Minstrels* 25th.

DETROIT.

Whitney's Grand Opera House: Rice's *Evangeline* company two nights and *Babes in the Wood* one night. Blanch Chapman and G. K. Portesque were the stellar attractions, as Gabriel and Catherine. *Babes in the Wood* was too bad to mention; it was an outrageous performance, and hurried through in two hours. Hill's *Deacon Crankett* did very poorly the latter half of the week. It has never been a popular play here, and the present company is not what it should be. E. J. Buckley, as Egbert Gray, the villain, gained the sympathy of the audience. Ben Magnin was excellent as the Deacon. This week, Joseph one night, followed by Haverly's *Minstrels* two nights, and Rhea for remainder of week. This lady has become a great favorite here, and will do a splendid business.

Detroit Opera House: The World, that powerful magnet to which all classes of amusement-loving people are irresistibly drawn, did a business of \$5,000 for the past week, which is quite enough to show how popular it is here. Russell Bassett has replaced Roland Reed as Mo Jewell, and does it quite as well; otherwise the company is nearly the same as on its first visit here. This week, Genevieve Ward in *Forget Me Not* latter half of week.

Music Hall: Patti and troupe drew over \$7,000 to this place last Friday evening. The audience was the finest ever inside its walls. The entire success of the concert is due to Manager C. T. Whitney, who, when hearing that Manager Abbey had notified Marcus Mayer to cancel the Detroit engagement, stepped forward and laid down \$8,000 cash as a guarantee, and took all the responsibility upon his own shoulders. Oscar Wilde lectures here this week.

Park Theatre: The Pathfinders occupied the house the past week, but did not quite satisfy the habits of the place. This week J. Z. Little will present his play, *Saved from the Wreck*, now entitled *Against the World*, with a very small "Against," and a very large "The World." Such advertising is misleading, and looks fraudulent, if not truly so.

Items: Manager Whitney has Mapleson's Opera company booked for four performances. *Lohengrin*, *Carmen*, *Aida* and *Faust* being operas selected. The season begins 20th. Merritt Chapman, the best man that ever stood at a door, has been promoted to general officer of the auditorium, and Mr. Gifford now tears off the coupons.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Leavitt's *Rentz Minstrels* had a fair house 6th. The *Mascotte* was presented 7th by Hess' English Opera company to a good house.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, lessee and manager): Ada Gray in *East Lynne* 6th and 7th to splendid business; company only fair. Hess' *Acme* Opera company in the *Mascotte* to full house. The company is one of the best that has visited us this season, and made a decided hit. Leavitt's *Rentz Minstrels* gave a poor entertainment to fair business.

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HARRISON GREY FISKE,
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Hillini, Laura
Baldwin, Ada S.
Bower, Charles
Brown, F. A.
Bishop, W. H.
Bangs, Frank
Bodcanin, Dion
Bohee, George
Bohee, James
Beard, Frank
Bonner, Robert
Belmont, Grace
Booth, Agnes
Burke, John M.
Brown, E. H. (3)
Barkley, John W.
Barlow, W. P. & W.
Bennett & Morton
Bassett, Marjorie
Bishop, Charles J.
Greese, Victoria
Carson, Emma
Corlett, Helen
Clark, May
Craig, C. G.
Cleveland, Emma
Connors, W. M.
Cline, C. R. (4)
Cook, C. W.
Crabtree, George
Colton, Harry
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Chase, Clara J.
Campbell, Wm. H.
Chester, Amy
Clapham, Harry
Oaverish, Ada S.
Coombs, Jane S.
Cohen, Elvieve (2)
Crip, W. H.
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Duffield, Harry
Davis, C. L.
Dempsiey, Louise, 2
Dayton, Lillian
Dunlap, Mattie
Davenport, Fanny (4)
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Emmett, J. E.
Kyttinge, Pearl
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Foy, Bertha
Fiske, Moe
Falkirk, H. S.
Fryer, J. C.
Farmer, Harry (3)
Farrell, Minnie
Field, Kate
Greaves, Estelle
Gunter, A. C.
Garthwaite, Fanny
Gruu, Mr. J. K.
Gotthold, J. N.
Gossin, Leslie (2)
Hutton, Ella
Hollohan, J. M.
Hank, Minnie
Harkins, W. S. (2)
Harris, Hamilton (2)
Howell, E. C.
Hall, Florence
Hawley, M. E.
Hazard, Augustus G.
Howson, Emma
Hummel, Sophie
Hawley, Viot r. J.
Jackson, Harry, Jr.
Janauzhek, Mue.
Jones, Willie
Jarret, H. C. S.
Johnson, Col. Robert
Jantzen, W. St. I.
Jefferson, Joseph

The New York Mirror has the
Largest Dramatic Circulation
in America.

It will be gratifying news for the profession to learn that John A. Stevens has had the pluck to make a strong fight against the city authorities, at whose hands he has been persistently persecuted. Notwithstanding that Mr. Stevens made all the urgent alterations and repairs that Inspector Esterbrook recommended, he has since been visited by all the annoyances it was in the power of the Building Department to inflict. It is not right to presume that this was because Mr. Stevens did not "grease with cash" the lining of the inspectors' pockets. Rather would we believe that the persecution resulted from an excess of zeal on their part. Having complied with the law, and the city authorities still continuing to kick up a row about the Windsor in the newspapers, to the infinite damage of Mr. Stevens' business, he has wisely invoked judicial protection on his own account. Yesterday suit was entered by him against the Mayor and Fire Department for malicious persecution. Damages are laid at \$50,000.

The Casino still remains closed and the directors have nobody but themselves to blame for the absence of an occupant.

The Approach of Lent.

Next Wednesday—Ash Wednesday—Lent begins, and the general opinion among managers is that business will drop. Last Saturday night the rule throughout the theatres of New York City was "Standing Room Only." A small audience was the exception. This prosperity is explained, however, by the theory that the public are rushing to the theatres now because they will not be able to attend during Lent. This is not our opinion. We believe that the people are going in crowds to the theatres because they think the entertainments worth witnessing—not from any notion that they will have to deprive themselves of amusements for forty nights presently.

There is more danger to the theatres in Italian opera seasons which will begin at Lent than from any other Lenten observances. For the Patti season, at Wallack's old theatre, Manager Abbey has already sold all the best seats at high prices. The Gerster season, at Booth's, comes next in importance; but while Patti readily commands \$8 a seat, Gerster only charges \$2. Third and last—very much last—is the Mapleson season at the Academy, which will probably be much cheaper than Gerster's even; for it will doubtless be principally supported by free tickets or stockholders' tickets.

But, whether Italian opera be high-priced like Patti's, or cheap like Gerster's, or gratis like Mapleson's, it always takes a certain amount of money away from the theatres. If three thousand persons go to the three operas, there are three thousand less to attend the theatres. But the point we make is that the majority of these persons would go to the opera in preference to the theatres whether it was in Lent or not, and that this majority includes most of those fashionables who stay away from the theatres in Lent, not because they are religious, but because they want to be considered in the fashion like the society people of France and England.

By a curious freak of religious fashion, or fashionable religion, it is allowable to go to the opera in Lent, although the theatres are supposed to be taboo. But an opera is supposed to be a drama accompanied by dramatic music, and, by reason and logic, ought thus to be doubly prohibited during Lent. There is no logic nor reason about fashion, however, and it is useless to try to understand why it should be wicked to go to a theatre and righteous to go to an opera. We believe that even during Lent, there will be found sufficient audiences for all the theatres and operas. In our judgment, the managers underestimate the extent of the prosperity which is now blessing the profession. If we do not see "Standing Room Only" during Lent, as we did last Saturday night, we shall confess to a great mistake.

Nevertheless, as we have already said, the managers do not quite agree with us upon this matter, and changes of bills are announced at most of the theatres. Patience, at the Standard, which seemed likely to run a year, will give way, on the 27th, to Claude Duval, after having passed its one hundred and fiftieth performance. Youth will at once supersede the Money Spinner at Wallack's. Divorgens will be produced at the Park, vice The Colonel, despatched upon provincial duty. We record elsewhere the production of P'ondragon at the Fifth Avenue. Article 47 will be brought out at the Union Square extra matinees. Sam'l of Posen will follow the Haverly Opera Troupe at Haverly's Fourteenth street theatre. This pushing forward of novelties, which would ordinarily be reserved for Easter Monday, shows that the managers are a little afraid of Lent. Most of them would, perhaps, do better to retain their present bills and have more faith in a public that has ignored monstrous balls and parties to crowd the theatres.

A Week Unburied.

For a whole week the dead body of Eliza Newton (Mrs. Blackmore), formerly a well-known actress at the Olympic Theatre, lay unburied at the Morgue, because sufficient funds could not be collected for a decent funeral. For a whole week the daily papers published appeals to the profession, comments upon their indifference and expressions of astonishment that an actress, once a favorite, should be so neglected. For a whole week the profession was thus disgraced. At last money enough was subscribed to give the poor woman respectable burial, and the funeral took place last Monday from the Little Church 'Round the Corner.

Now, in the face of facts like these, what becomes of the statements, put forward by some old professionals, that we do not need an Actors' Fund because we already have the Dramatic Fund, the Elks and other benevolent organizations? If the Actors' Fund had been in existence, Eliza Newton would have been buried promptly without calling

upon the public or the profession for a single cent. Treasurer Palmer, of the Union Square, would have given the necessary orders and paid the bills, and the daily papers, instead of being filled with slurs upon the profession, would have praised the admirable manner in which the Fund performed its mission.

In the case of poor Miss Newton the personal subscriptions, upon which some rely to take the place of the Actors' Fund, broke down as sadly as the old limited charitable organizations. John Duff was the former manager of Eliza Newton, and one would have thought that he would step to the front and secure her a decent burial. But no; it was too much trouble for him to even receive and disburse subscriptions. When his own time comes to be buried we hope that somebody will be kinder to him than he has been to Miss Newton. Of course, the profession contributed the necessary money, as they always do when appealed to in such cases; but there was a week's delay and the merit of the professional charity was obscured by its tardiness.

We are glad to say that, just as the pressing necessity of an Actors' Fund is made evident by the Eliza Newton case, the Fund is to be inaugurated. This week, at New Orleans, J. K. Emmett has promised to give an Actors' Fund benefit. By next week we expect to be able to report that the money from this benefit is in the hands of Treasurer Palmer. Mr. Emmett and his company will then be entitled to the credit of having started this admirable institution. In May, Miss Fanny Davenport will give her benefit performance at the Grand Opera House, for which all professionals are invited to volunteer. We have reason to know that other benefits will quickly follow, and that hereafter no poor actor or actress will be allowed to remain a week unburied for lack of funds.

As silence gives consent, we take it for granted that the gentlemen whom we nominated, last week, for Trustees are acceptable to the whole profession, and we shall at once communicate with them and request their acceptance of the position. The selection of Manager A. M. Palmer as Treasurer is unanimous. Not only his personal merits and his high standing in the profession, but his constant presence here in New York during the season, point him out as the very man for the office. He will give an Actors' Fund benefit at his theatre; so will Manager Haverly; so will John McCullough; so will Manager Abbey; so will John T. Raymond; so will Mary Anderson. In short, the movement once begun, there will soon be money enough and to spare in the treasury of the Fund, and in a year from now we shall be arranging for a Dramatic Library—to which Lester Wallack has promised to donate his valuable collection of theatrical works—and other important enterprises for the good of the profession. But let us first take care of the poor, the sick, the dying and the dead.

St. Valentine's Day.

Very appropriately St. Valentine's Day comes in upon a warm wave. In the good old times this was the day upon which birds chose their mates for the year. The birds have become more sophisticated now and no longer trust February weather. Warned by their own aerial Venor, they shake their tiny heads at the old legends and chirp like feathered Tildens, "I will see you later." Lovers, who used formerly to imitate the birds, have also learned wisdom from experience and postponed their match-making until May. "In the Spring a young man's fancy lightly turns to thoughts of love," sings the poet; but the modern young man's thoughts do not begin to turn in that direction until at least two months after the 14th of February. Only a week after St. Valentine's Day, this year, Lent begins; and what sort of a season is that for loves and marriages?

We are always in favor of more holidays, and, therefore, we should welcome an even more general observance of St. Valentine's Day. The present celebration of the day is limited to sending and receiving printed valentines. The manufacture of these valentines is a large, prosperous and profitable industry, and the postage upon the tons of them which pass through the mails gives the Department a handsome surplus. A written valentine now is almost a curiosity. Few persons have the wit, the sentiment or the leisure to write their own valentines. Those made to order and sold at all prices, from five cents to fifty dollars, meet all the requirements of the public.

In the shops, this year, will be found valentines adapted to every passion and every purse. You may annoy your friends with comic valentines and worry your foes with rude and vulgar valentines. You may be as simple in your taste as a sheet of embossed paper and a weak verse about "loves" and "doves," or you may invest in a hand-painted card with a pair of diamond earrings or a bracelet attached. You may express your feelings by lace-paper

and colored pictures, or you may let the adored one take his or her choice from a box of various valentines tied together with a true-lover's knot. Custom authorizes you to write "Valentine" on a load of coal and send it anonymously to the poor widow around the corner, or to slip your card into a jewel case and dispatch it by District Messenger to the bower of beauty on Murray Hill. In the way of gifts Valentine's Day has become a second Christmas—and we need hardly say that it is all the better for the resemblance to that day of days. Why should there not be a MIRROR Valentine as well as a CHRISTMAS MIRROR? Next year we may, perhaps, answer this question.

American Pantomime.

There seems to be a clique here in New York which is working in the interests of the Drury Lane pantomime shortly to be produced at Niblo's Garden, and by a system of left-handed bolstering it is trying to disparage native entertainments of the same character in order to emphasize the advance eulogiums it is disseminating in favor of the London article.

We do not intend to express an opinion regarding this pantomime until it is safe to do so, which will be in the issue following its first representation here. If it is good we shall say so, irrespective of prejudices we have already formed in favor of American entertainments of its class. If it is bad we shall vigorously condemn it in accordance with our invariable practice of telling the whole truth about every performance coming within range. But we do not intend to see American pantomime and pantomimists sweepingly condemned in the interval between now and the date when the English manager intends starting New York, as it has not been started before, with his British troupe, clowns and scenery.

This village was the scene of the Ravens' first triumph; here George L. Fox sprung into an unequalled popularity; Robert Frazer, George H. Adams, Tony Denier and other celebrated clowns have won a name for themselves as merry monarchs of this style of entertainment, besides many others of less importance who certainly have admirably perpetuated the reputation of the pioneers. Has there ever been a pantomime in England which has enjoyed the favor of Humpty Dumpty? If so, we are much mistaken, although under no circumstances are we willing to admit there is no such thing as American pantomime.

The Christmas pantomimes in London—of which the forthcoming importation is an example—are not pantomimes at all, according to our definition of the word, but merely burlesques or burlettas, interspersed with fine ballets, and concluding with a short harlequinade to satisfy the children. The adventures of agile Harlequin and graceful Columbine, the tricks of Clown and mischaps of Pantaloon are the bone and sinew of pantomime in this country, and the dialogue that introduces the roaring fun of the dumb show is a subordinate feature. Thus, to begin with, we shall have to revise our conception of what a pantomime is before we can accept the imported one. Again, our clowns are acrobats and comedians who create most of their jollity by facial expression, a la Fox. The London clown pleases his audience by rough horse-play, in which no element of legitimate method is present.

We hope the British show will succeed, because there is room and to spare for all—the more the merrier. We are happy to receive with open arms a Chinese tragedy, Portuguese comedy, Zulu farce or Hungarian opera, but we are not willing that our native entertainments shall be detracted from pending the arrival of these or any other novelties.

In this connection the letter of "An American Pantomimist," printed elsewhere, is timely and to the point. The subject, as discussed by a clown whose name is almost a household word, is of peculiar value as coming from one who has spent years in the business. He amusingly explains the difference between rude English buffoonery and clever American comedy in pantomime, and clearly demonstrates the superior claims of the latter. Our pantomimic artists of the present day are exponents—as were the Ravens—or the Italian school of comic action, where pantomime had its birth. The English style of entertainment is pantomime simply in name. We are surprised that our managers will go to England for these shows when there is so much good timber lying around their own doors.

Mr. Moss' experience with George Conquest's troupe ought certainly to have taught the others a lesson. But it has not.

We only ask that after failures German have satiated their speculative affection for imported goods, they will turn their attention to the good material at home.

Give American pantomime its due, and frankly we do not fear the result of foreign invasion.

MARY PICKNEY, the mother of the late Sam Piercy, has sent a letter of thanks to the Elks, Edwin Booth and the members of his company, and the various persons who

showed their friendship for her boy during his illness. In the course of this letter she writes: "He was the joy of my ebbing years, the light of my eyes, my pride and boast; you will bear with me when I thus speak; for I question fate and grope hopelessly almost in the darkness that has fallen on me. The only ray of light that cheers my heart in its woe is the thought that my dead and gone boy had such staunch and true friends near to soothe his last hours, when I, his mother, was miles away, unable to reach his sick bed and aid him. I will fold to my heart the words of sympathy you have sent me, regarding them as messengers of mercy in my time of sorrow, and the Booth Memorial shall be transmitted as an heirloom in my family, telling to later generations how my son was loved by His professional brethren. I fervently pray that God in His infinite mercy may bless you, and that He will deal with you and yours as you have dealt with me." The poor woman's heart is breaking with grief, and between every line of this pathetic letter there is a tear.

M. PAUL FORRESTER, the eminent professor of dramatic art and lecturer on the History of the Stage, has obtained the consent of his principals in this city to write a series of articles on the early drama for THE MIRROR, beginning with the first theatrical representations on record. These articles embrace in substance the celebrated lectures of Professor Forrester, which he will deliver in the dramatic academy shortly to be founded here in connection with a leading theatre, and they will be found at once entertaining and instructive to our readers, professional and non-professional.

Personal.



SPENCER.—Lillian Spencer has made quite a hit as Hazel with one of the Kirke parties.

DE BELLEVILLE.—Will Haydn has made Frederic De Belleville a handsome offer to play leading business in his stock company at Chicago next season.

DIED.—The Uncle Isaac party died in Indianapolis last week, with salaries three weeks in arrears. The Joubah is repeating his old tricks.

FREEMAN.—Max Freeman, lately comedian of the Melville Opera troupe, has been engaged by the Frohmans to manage the German Hazel Kirke company. He will also play Dunstan.

JEFFRIES.—Ida Jeffries, who has been on the salary list of the Union Square, has been engaged by Thomas Hall to play Eve in Youth at the Philadelphia Lyceum, beginning Feb. 27.

SAILED.—Shiel Barry and Annie Randolph sailed for London Tuesday afternoon. Miss Randolph, it is reported, is about to collaborate with H. B. Farnie in the production of a new melodrama.

WEBBER.—E. T. Webber will resume his former part of Forrester in The Colonel when Eric Bayley's company leaves New York. Mr. Webber will not go back to England until the close of next season.

FLOCKTON.—Charles Flockton, who it is at length settled is to be a member of Wallack's company next season, will probably play the late Mr. Billings' part for the balance of the run of Lights o' London.

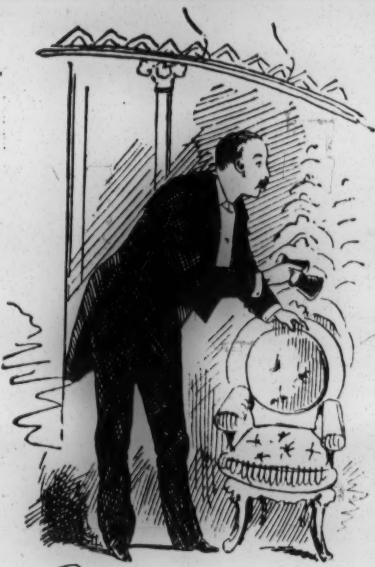
LESLIE.—Fred Leslie will play Pontsable in Madame Favart at the Avenue Theatre, commencing immediately on his return to England. When he comes back to America next Summer he will locate permanently.

LEWICK.—John S. Clarke offered Gustavus Levick \$150 a week to play Frank Darlington in Youth. Mr. Levick declined for the reason that he will not play job engagements for the same salary that he commands for permanent arrangements.

RAYMOND.—On our first page will be found a portrait of Louise Raymond, who is now playing the part of Melissa with the Helen Coleman Ideal Widow Bedott company. Miss Raymond was formerly an opera bouffe singer, but at present prefers the dramatic stage.

COLLIER.—James Collier was in town Tuesday. He says that the Lights o' London has made an immense hit in Philadelphia, and the original engagement, which was for four weeks, will be extended to six. This is a phenomenal run for one play in the Quaker City. Mr. Collier thinks his representation of the piece is in some respects superior to that of the Union Square, but this is difficult to imagine.

The Usher.



In Ushering
Mend him who can! The ladies call him, sweet
—LOVE'S LABOR'S LOST.

The Down Town club gave a stag lunch the other day to the members of the Standard Patience company in their rooms situated in the lower part of the city. The "feed" lasted from two until six, and the greatest hilarity prevailed. It is told that Ryley and a member of the club were wending their way to the theatre, when our only original Bunthorne put this question to his companion: "Which is the most aesthetic street in this big place?" The clubman—whose mind was hardly in condition to be equal to such a strain as was involved in the solution of the riddle—promptly gave it up. "Why," cried Ryley, "Twenty-second street, of course—it is two two. Catch the idea?" The clubman didn't, but that made no difference to Bunthorne, who trotted out another atrocity. "It isn't so aesthetic as Twenty first street, though," said he, "for that is two two all but." I will ring down the curtain on what followed.

Sheridan Shook, James Collier, Lysander Thompson, and five other gentlemen made John Mathews happy on the occasion of his birthday last week. They presented him with a fine gold medal inscribed, "To Everybody's Friend—John Mathews." Charles Brooks, the lawyer, made a little speech; and Mr. Collins, of the Criterion, invited those assembled to partake of a handsome spread. John was completely surprised, and it was some time before he recovered composure enough to return thanks. The affair was thoroughly enjoyable, and the subject of it—than whom a gentler, kinder being does not live—has been as happy as possible ever since.

Professor Forrestier said to me the other day that he was astonished at the peculiar system of gestures in vogue among our actors. Monsieur thinks several people at the Rookery and the Standard have very little knowledge of the means of emphasizing and rounding the words they speak with appropriate action. Although the Professor is a Frenchman his views certainly are entitled to consideration, for in the realm of dramatic art, which has no nationality and is restricted by no limits, he holds a very exalted position. He says at the Standard the other night he saw Miss Burton pointing to her eyes, mouth, nose and feet at moments when those organs were alluded to in Mr. Gilbert's libretto. He saw Carleton doing the same thing, only his misguided movements were more literal and still more flagrantly opposed to the principles of art.

Professor Forrestier must not for an instant imagine that these absurdities are shared by our actors. At the Rookery it makes little difference to what the players point their hands since the finger of contempt is outstretched toward the man who kept his theatre open on the night of Garfield's funeral. At the Standard Theatre everybody is aware there are but two actors, the rest are singers, who neither know nor are expected to know more about the proprieties of acting than the Duffer's son-in-law knows about writing a successful play. The eminent professor's strictures cannot apply to Wallack's, the Union Square or Madison Square, nor to the generality of our actors here and through the country who understand the requirements of their profession thoroughly, and it is only just to presume that he has not yet had a fair opportunity of judging American actors as a body. I am amused quite as much as the professor is grieved to notice the ridiculous actions on the stage of the people he mentioned. If he lives here long enough, however, he will learn that mediocrity somehow manages to rise to the top of the heap in very unexpected places.

Fred Leslie entertained a few personal friends, including Frederic de Belleville and Tom Weber Tuesday afternoon at Martinielli's. This was a pleasant farewell remembrance to leave behind with them here—he leaves for home to-day (Thursday) by the *Celtic*. Leslie is the greatest opera comique actor who has visited us, and I am

sure I but echo the sentiment of the public both in this city and elsewhere when I say his presence will be sadly missed. Fortunately he has fallen as much in love with us as we have fallen in love with him, and in August he intends taking down his Penates from off the shelf of his charming little home in Kent and setting it up among the Yanks. If our managers had been good fishermen they would have cast their nets and caught Leslie instead of allowing Comley and Barton to snap him up for a tour next season.

Wherever Leslie may be, between now and the time when I shall grasp his stalwart fin to bid him welcome again, whether buffeting with old Neptune, or achieving new triumphs at the Avenue Theatre, London, I wish him good health and good luck. For to these things he is entitled as an admirable artist, a thorough gentleman, and a royal good fellow.

Sunday morning, while the sun shone almost as brightly as in June, and the air was soft and balmy, I turned down the corner of Twenty ninth Street, and entered one of the numerous little projecting doorways that give the Church of the Transfiguration, a quaint, rambling appearance, quite at variance with any architectural accuracy, but interesting and picturesque, all the same. That dim, religious light, which always invests Dr. Houghton's house of worship with a mellow charm, fell on the heads of the kneeling assemblage with a rich beneficence and the subdued voice of the rector as he intoned the Litany and the whispered responses of the devout congregation, made an animate picture that appealed to every good sense of which a man is possessed. No matter how careless, base or hardened a mortal may be come there are moments when a combination of circumstances will awaken sober trains of thought, refresh sweet memories of the past and soften every fibre of his being. Without meaning to, my eyes wandered to the three or four pews that belong to managers and actors. Empty! Well, it isn't strange that a fellow finds it inconvenient to rise in time to attend church when his work keeps him up until midnight Saturday. But nevertheless I thought as I glanced from Dr. Houghton to the vacant seats, and from the seats back again to Dr. Houghton, Are the good offices of this worthy man so unappreciated by the profession? This clergyman, whose doors are open as wide to the actor—who seldom goes near them except in case of necessity—as to the wealthiest of his society parishioners, whose services as friend, adviser or priest are at the command of the non-communicant just as freely as the most zealous of his flock, this clergyman, I say, who performed the last rites over the remains of poor George Holland, when a bigoted divine closed the portals of his holy edifice against the body of an unsanctified "play actor," should be made to know that that the name of actor is not synonymous with ingrate. Patiently and with a conscientiousness quite foreign to most men of the cloth in these degenerate days, Dr. Houghton has baptized, married and buried actors, actors' wives and actors' children. It has made no difference to him whether his services are required for Christian, Jew or Infidel. He is truly Catholic in the practice of his religion.

I felt sorry to see no actors in the Little Church Sunday morning. Why wouldn't it be a good plan for every professional visiting New York, irrespective of creed, to pay at least one visit to it yearly? It certainly could do them no harm, it might do them some good—and their presence now and then would be a pleasing mark of respect to a reverend gentleman, who is always "just around the corner" in time of need.

I haven't written this in a spirit of preachiness or sentimentalism, but because the profession shouldn't allow Dr. Houghton to roll up the interest upon the mammoth debt of gratitude they already owe him. Remember the opening words of George Vandenhoff's poem, written after the Holland episode:

"Wisely good uncle Toby said,
"If here below the right we do,
"Till we're asked of us above
"What cost we wore, red, black or blue!"

And please don't forget that Dr. Houghton is forestalling Providence here on this mundane sphere every day.

The bank in which poor Billings kept an account will not pay over the money that belonged to him until a certain time elapses, although Mr. Palmer personally proposed to go security for the amount necessary to defray the dead man's funeral expenses. In consequence of this Mr. Palmer and others advanced a sufficient sum for the purpose. Were the Actors' Fund in active operation, nobody would be called upon to subscribe—the money could have been loaned until Billings' balance at the bank was released. Happily there is little likelihood of the recurrence of any more such shocking incidents as this and another that have within a week brought down criticisms of an unenviable character upon the profession, for Emmett's benefit performance in New Orleans, engineered by Walter Standish, will pro-

vide against such emergencies, for the near future at least.

If Duff's son in law ever possessed a vestige of managerial tact there is nothing left to remind anybody of it now. Not content with endeavoring to entice people into his "Rookery," which should have been torn down weeks ago, by ordinary means he brought him of a new dodge—the casting of Miss Rehan for an emotional role in a play of French "contemporaneous" interest. By this move Duff's son in law played directly into the hands of the Fire Department, for if Chief Gravel had nailed a sign bearing the word "condemned" on the front doors, he could not have succeeded half so well in keeping people out of the theatre as the North Carolina sloop captain's son has in putting Miss Rehan into Odette. There are many persons foolish enough to risk their lives in an unsafe building, but there are few so reckless as to pay \$1.50 for the privilege of watching the wild experiments of a man whose actions certainly substantiate the opinion that he is fitter to inhabit Bloomingdale than a New York manager's office. Miss Rehan, in my humble opinion, is an inferior juvenile woman. She never was considered anything else outside of the seething contents of Duff's son in law's head. She possesses a pretty face, I concede that even at the imminent danger of an ugly look from the son in law's restless little eyes; she dresses like a small-sized jewelry shop, and her wigs are quite too natural for anything. But on the other hand Miss Rehan is awkward, lanky and freckled; she speaks with a lisp that is suitable to an ingenue who has a stock of tricks, in the form of personal defects, to show her off; she is prosy, monotonous and affected, *ad nauseam*. The public could stand Miss Rehan with decent grace in light parts, but they leave her as Odette to the undiagnosed and simple admiration of the purblind son in law, whose ecstasy increases in a correct ratio to the diminishment of the treasury. But how does the red-eyed old Duffer feel about the result of this latest freak?

The "bits" of acting in Lights o' London are alone worth seeing. They are all conceived in a truly Dickensian spirit, and add undoubted charm to the unfolding of Sim's story. Eva French carries off the honors as the little waif. The performance of this midget is truly marvellous. Lysander Thompson and H. W. Montgomery as the two kind-hearted Bobbies are evenly matched; Owen Fawcett has elaborated Philosopher Jack into a genuine study; the lady who plays Sal, John Mathews as the circumlocutory philanthropist, the boy who sells "trotters," and Clinton Stuart as Percy Vera de Vere are all clever. Indeed, a more perfectly acted piece, from the smallest to the greatest part, has not been seen in a long time. The drama itself wears well. No better idea of its popularity may be got than in the fact that the same people go to see it three or four times, and enjoy it as much the last as the first. Business is tremendous, and The Lights, in all reason, will run the season out.

Richardson escaped by a steamship Tuesday for London, where he will be comparatively safe from Hart's vengeance and the officers of the law. Hart had determined, after finishing with the scamp he is prosecuting for perjury and embezzlement, to direct his attention to this man. He got away in the nick of time. The journalists of London are pretty well acquainted with Richardson's savory record, and, as men like Sampson, Sims and Mortimer are quite capable of attending to a case like his, we respectfully commit him to their tender mercies, and may the Lord have mercy on his soul.

Max Freeman calls my attention to the singular fatality which has pursued the people who played in Diplomacy. In a California cast of three seasons ago Sam Piercy, A. D. Billings and Nina Varian—all dead—acted respectively Beauclerc, Count Orloff and Dora. Last Summer Piercy alluded to the ill luck associated with Diplomacy, and said, "My turn comes next." It did. His wife died and he followed her. Harry Montague was taken ill while acting in the same play in San Francisco. Poor Porter was murdered by the desperado, Currie, while on a tour with Diplomacy. These coincidences make the actors—naturally superstitious—who have played in the drama feel uncomfortable. Max Freeman shares the fear, as he was in the cast once, as Baron Stein.

The Referee of London has taken up the crusade against the play thief, and with such a vigorous journalist as George R. Sims in the van, we may rest assured that the English pirates will be made to suffer. The last Referee at hand says: "I last week had something to say about theatrical dealers in stolen goods—about the rascals who steal new plays produced here and send them across to 'enterprising' managers in California and other parts of the Great Republic. Pleased am I to note that the New York MIRROR is engaged in hunting down those who engage in this nefarious work on 'the other side,' and that having run a couple of them to earth, it has given them deserved exposure. The professionals of London, it

adds, should employ a detective to unearth the London agent, who, it is assured, will be found near the prompt place at one of the leading theatres. These dramatic thieves, it goes on to say, have been at work for years, and the amount of damage they have inflicted upon managers and dramatists is incalculable. At the same time, their mischief has been almost wanton; for, at the low prices they charge, they have not been able to enrich themselves. They would actually have made more money as honest copyists than they have been able to secure by their dishonest traffic in stolen property. I don't mind telling you that I have made what I consider is a pretty good guess as to the identity of 'the London agent.' When I have reduced my guesswork to a certainty I shan't have any scruples about exposing the fellow." I can imagine a certain prompter already trembling in his boots at this preliminary bugle blast. The evil of play-stealing is alarmingly on the increase in the British metropolis. However, Tom Maguire will have to look around for a new thief pretty soon to hook successful dramas for the benefit of the good folk of San Francisco.

The Erie, Pennsylvania, Baltimore and Ohio and New York Central railroads having waged bitter warfare with one another as long as that was politic, shed the last blood about a fortnight since and the opposing factions came together and pooled their issues. By the terms of this agreement none of the companies are allowed to give passes to anybody in the theatrical business. In consequence the soft snaps which some agents have been "working" are shut off. The rates to companies are much higher, twenty per cent, being the maximum discount. The effect of this, I think, will be salutary, for many picaresque troupes of barn-stormers, that have lately spoiled the business in many towns, will be unable to stand the issue of increased fares, and responsible managers will find the field free of much small but annoying opposition.

How to Stop the Play Thieves.

Last week we published an extensive list of dramatic thieves, who are playing stolen pieces in various sections of the country. Just now they seem to be more numerous than at any time during the season, and it is presumable a large detachment sallied forth with the beginning of the New Year, intent on devastating the provinces. The Ligans, who were exposed in THE MIRROR some time ago, have stopped their nefarious trade and left for parts unknown. The destruction of the root of the evil has not yet succeeded in killing off the branches, which are still flourishing in Chicago, Cincinnati and San Francisco. The sale of manuscripts is attended with greater difficulty now than formerly, thanks to the frequent exposures of the dealer in our columns, and we have no doubt when proper laws are made to prevent and punish literary thefts the whole system will be abolished completely. In the meantime the question that agitates the minds of play-owners is, "How shall we stop the play-thieves from appropriating our property?"

Milton Nobles has given a satisfactory reply to this query in a letter recently published in THE MIRROR. Recognizing the expense and uncertainty attendant upon a chase after the thieves, and the impossibility of getting legal damages out of irresponsible parties, Mr. Nobles proposes to prosecute resident managers who play combinations doing unauthorized dramas in their theatres. This method will prove more effectual than any other tried thus far. Country managers are generally responsible men who are fully able to satisfy any damages done a play-owner from the representation of his plays. Honest managers will refuse to book play thieves, and dishonest ones transgressing in this respect should be made to pay heavily for the privilege. Once close the doors of the theatres against the pirates by this means, and their occupation is gone.

One thing must be guarded against, however, in this campaign. The manager who rents his theatre is not held legally responsible for the performance therein given, but the manager who shares in a party to the transaction, and is therefore amenable to the penalties of the law. With this precaution borne in view, the owners of plays—actors, managers and authors—will do well to follow Mr. Nobles' capital suggestion.

A few more dramatic thieves have come to light.

The Sawtelle combination are doing the Danites and Hazel Kirke. They were in Muskegon, Feb. 8.

Kate Claxton says she will enjoin Pauline Markham from further playing the Two Orphans without rehearsal. The papers are to be served in Montgomery, Ala., next week.

Richmond and McElreath's dramatic company played Hazel Kirke in Eufaula, Ala., Feb. 6.

Marc Klaw telegraphed the manager of the hall in Keokuk, Ia., Saturday, that the latter would be held responsible for a performance of Hazel Kirke announced to take place in his place. Further particulars have not yet arrived.

Last week the Lester combination played Joshua Whitcomb and M'lass in Vincennes, Ind.

—Charles A. Watkins writes that Ada Gray in East Lynne has not had a losing night since she started out, August 10 last.

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.

LOVE'S LABOR'S LOST.

AMERICAN AND ENGLISH PANTOMIME.

NEW YORK, Feb. 14, 1882.

EDITOR NEW YORK MIRROR:

Considerable discussion has been aroused on the subject of American and English pantomime, and as our side of the question has no had a fair hearing, I propose to make a few remarks on the subject in order to supply the deficiency.

In England pantomimes are only produced once a year, during the Christmas holidays, and are then not pantomimes proper, but merely long-drawn-out, tedious burlesques, in which a bandy-legged clown jumps on the stage with the exceedingly funny remark, "A 'Appy New Year! 'Ow's your grandmother?" His face is covered with vermilion from ear to ear, which denotes the quality of his humor. They have no transformation of characters, but, instead, one comes on automatically, while the other disappears down a trap. In this country we give a pantomime in itself, by introducing a comic village scene, which is called a ballet pantomime. It contains more pantomimic action in twenty minutes than the whole of any English production. This ballet is followed by ten or twelve comic trick scenes without a word being spoken.

The American pantomimist, a graduate of the Ravel school, goes through the whole piece without speaking a word, which is pantomime proper, not the mere outcounery of knocking down a "Joey" by a "Bobby" every ten minutes, accompanied with a bad spoken joke and the coming on of the customary tinker with his hot irons, which are secured by "Joey," and all the characters are driven from the stage by their application.

Mr. Fox was a true pantomimist in every sense of the word. He got his ideas from the Ravel school, who were playing at Niblo's while he was comedian at the old National Theatre. The Ravel introduced pantomime proper to America, and from their school Mr. Fox created an American style of pantomime. He produced the successful nursery pantomimes, Mother Goose, Little Boy Blue, The House that Jack Built, and, finally, Humpty Dumpty, which ran eight years at the Olympic Theatre, season in and season out, and was played at the same house one hundred and fifty nights in 1876 by Robert Fraser, who also did it in Philadelphia and Boston. Tony Denier was another successful pantomimist. He ran Jack and the Beanstalk for many nights at Hooley's Brooklyn Theatre.

In this country we play pantomimes all the year round, for the reason that they are interesting to all classes of people; while in England they are seen but once a year, at Christmas. This season, at the two principal London theatres (the homes of the so-called English pantomime), the comic scenes were entirely cut out, as they proved to be old ideas badly executed.

There are American pantomimists now in London and Paris who have been playing the Ravel pieces for seven years past, not during the holidays alone, but through the entire season. The Drury Lane pantomime lasts only a few weeks. In Boston the Theatre Comique was exclusively a pantomime theatre, managed by Maffei and Bartholomew, and was successful for many years. They produced the Ravel pantomimes. Such a theatre would be an undoubted success in New York, if some enterprising manager would put up his money and direct his whole attention to it, thus providing the amusement public with something entirely novel. Pantomime, when properly produced, has always scored a success, and would continue to do so if presented by a company engaged as Mr. Wallack engages his people, not this sort that go about the country calling themselves after Grimaldi—who has been dead two hundred years at least. Why would it not be proper for these clownsto call the themselves Foxes? The idea is the same. Grimaldi was not a pantomimist at all, but an Italian buffoon, who sang comic songs and pulled wings, both on the stage and on the street, to get notoriety. Mr. Fox's appearance on the street was more in keeping with that of a minister than the great Humpty Dumpty.

British pantomimes are not new to New York. We have had them here, and all have been dire failures. The Hemmings Brothers were engaged to play at Niblo's Garden in a pantomime, one scene of which alone cost \$1,500. It ran but one night. Little Red Riding Hood, produced at Wallack's, was another failure, by which Mr. Wallack lost heavily. Robinson Crusoe, at Barnard's Museum, Broadway and Thirtieth street, was the next venture, and it turned out to be a decided fiasco, although the company was an excellent one. Robert Pateman, now with Edwin Booth, who played Friday, was the best pantomimist ever brought from England, his acting of the part being as clear as could have been expressed in words. The latest failure, the Conquest troupe, at Wallack's, is fresh in everybody's mind.

As for clowns, I can only say we have not been able to replace Forrest; neither can we find the equal of the famous G. L. Fox; but we have pantomimists who are original, and can produce all the Ravel pantomimes, which would be entirely new to this generation, who have read of those wonderful people.

As for stage carpenters and property makers, we can boast of better men than any other country. Robert Cutler and William Crain, whose work we have often seen and wondered at, and who contributed much to Mr. Fox's success, are not dead yet.

AN AMERICAN PANTOMIMIST.

ANOTHER OFFER.

OFFICE OF W. H. AND R. S. TUCKER,
MALEIGH, N. C.,
February 13, 1882.

EDITOR NEW YORK MIRROR:

We cordially endorse your plan of raising funds for disabled theatrical professionals, and cheerfully tender Tucker Hall (which is the leading one in the city) to any traveling company for a matinee—the proceeds to be devoted to this fund.

Very truly yours,

W. H. R. TUCKER,
Proprietor of Tucker Hall.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Grand Opera House (Jos. Gobay, manager): Haverly's Mastodon Minstrels appeared to a packed house 8th. Hyde and Behman's Comedy company, 13th; good show and business.

SYRACUSE.
Grand Opera House (P. H. Lehnen, manager): Nat Goodwin in A Member for Slocum and Hobbies 8th and 9th to fair business. Frank L. Gardner's company in the Legion of Honor, 10th and 11th (with matinee) to fair business; they should have had a full house. All the Rage 14th to good house.

Items: The stage of the Grand has been graced with a new and handsome drop curtain, painted by Fetter and Son.—P. H. Lehnen is to have the management of one of the theatres in Rochester after May 1.

GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Mr. and Mrs. Nat C. Goodwin in the Member for Slocum 6th and 7th to fair attendance. The piece is a miserable conglomeration of hash, and disappointed his many Trojan enthusiasts. The Corinne Merriamakers 8th to a large audience. Thomas W. Keene 9th, 10th and 11th to fair business. George S. Knight 13th, 14th and 15th.

UTICA.
Utica Opera House (Theo. L. Yates, manager): Anthony and Ellis U. T. C. 6th to a \$500 house; company fair. George Holland as Lord Dundreary in Our American Cousin 10th to a fair house; splendid performance. Grinnell and Billings' combination 13th and 14th to fair houses.

NORTH CAROLINA.

CHARLOTTE.
Charlotte Opera House (L. W. Sanders, manager): Bartley Campbell's Galley Slave company 7th to poor business.

Item: H. M. Smith has leased the half interest in the Opera House from Col. Frank Cox.

TUCKER HALL: The Banker's Daughter, a most popular society drama, was presented 9th by Florence White supported by Joseph Whiting and Collier's combination. The audience was a fashionable and appreciative one which aided the performers to throw their whole soul into the play. Geo. H. Adams' New Humpty Dumpty gave the fun-loving portion of this community a very enjoyable performance 10th.

OHIO.

BELLEFONTAINE.
Grand Opera House (Opera House Co., managers): Helen Coleman's Widow Bedott, 11th, to moderate business. Florence's Mighty Dollar, 13th.

COLUMBUS.
Comstock's Opera House (F. A. Comstock, manager): Frederick Warde had very fair houses 6th, 7th and 8th, and made a most pleasing impression. The Tourists played to full house, 9th. Homer D. Cope recited Damon and Pythias, 10th, to fair sized audience. Barry and Fay's Comedy company had full houses afternoon and evening of 11th; their Muldoon's Picnic is as funny as ever. This week, Little Concert company, 13th; Frank Mordant in Old Shipmates, 14th; Big Four combination, 15th; Strakosch Opera company in Hamlet, 16th; Faust, 17th; Fanny Davenport, 18th.

Grand Opera House (Col. Theodore Morris, manager): The Florences did a fine business 9th, 10th and 11th appearing in The Mighty Dollar and Ticket-of-Leave-Man. This week Snellbaker's Majestic combination 13th; Katherine Rogers in East Lynne 14th; Jeffreys-Lewis in Two Nights in Rome 15th and 16th; Curtis Press Club, 17th and 18th.

Item: Mrs. Wm. Carleton, author of Fritz in Ireland, is with Barry and Fay writing them a play for next season.

MASONIC OPERA HOUSE (Phil Klein, manager): Little Concert company 9th to large business. Collier's Banker's Daughter No. 2, 14th.

Clough's Opera House (Ed Kauffman, manager): W. J. Florence in the Mighty Dollar 7th to large audience. Company not as good as last season.

Item: Mrs. Florence is now in Cincinnati, suffering from a severe cold. Her place was filled by Ethel Greybrook.

CLEVELAND.
Euclid Opera House (L. G. Hanna, manager): A fair week's business was done by Haverly's Strategists. Taken altogether the representation was far superior to those seen here during previous seasons. John McCullough this week.

Academy of Music (John A. Ellsler, manager): Leavitt's Minstrels and Stafford-Rand Dramatic company filled the week to light attendance. These attractions were the weakest seen at the Academy this season. Buffalo Bill and Gus Williams will pack the house this week.

Items: Oscar Wilde 18th.—John McCullough is a great favorite here and his engagement this week promises to be immensely successful. Excursions are to be run nightly and the stage appointments will be of unusual splendor.—A magnificent photograph of John T. Raymond has been placed in the Opera House entrance.

MUSIC HALL (Chas. D. Mead, manager): The Florences in The Mighty Dollar 6th to a good house. The play was as good as ever. Barry and Fay's Muldoon's Picnic 8th to a good house. The company was not as good as when they were here early in the season. Tourists in a Pullman Palace Car came 10th, and had a good house; the show gave first class satisfaction. Pauline, or the Belle of Saratoga 11th to a crowded house by local talent.

Item: Manager states that the New England Opera company is doing an immense business in the northern part of the State.

KIRK OPERA HOUSE (L. G. Hunt, manager): Helen Coleman in Widow Bedott, came 6th, to small house, and gave indifferent performance. Collier's Banker's Daughter company, No. 2, came 9th, and gave an excellent rendition of this famous play to a large and enthusiastic audience. Katherine Rogers comes 15th, in a new version of East Lynne; her manager, Mr. Frank Williams, is now in advance of the company.

WILHELM'S OPERA HOUSE (John Wilhelm, proprietor): Marie Litta 8th to large audience. Rooms for Rent 14th to good house. Item: The new Masonic Opera House at Irons, O., was opened 8th by Mr. and Mrs. Florence to standing room only.

SPRINGFIELD.
Grand Opera House (Sam Waldman, manager): The Tourists played to crowded houses 11th.

Black's Opera House (James Martindell, manager): William Stafford in the Marble Heart 7th, to slim house. Frederick Warde 9th to poor business but well pleased audience. Barry and Fay's Comedy company 10th to a packed house.

Items: The John A. Stevens company remained here till last Tuesday night. They left a good impression and will receive a hearty welcome when they return.—Coffin's New Crystal Hall opera March 6 with a first class company under management of Marsh Adams. Frank J. Lasley will be the treasurer of the new house.

WHEELER'S OPERA HOUSE (C. J. Whitney, manager): Small audiences witnessed the first presentation of Deacon Crankett, 7th and 8th; Ben Maginley, E. J. Buckley and M. Ludski Young being well received however. Milton Nobles in Interviews, 10th, and The Phoenix, 11th, to fair business. Rice's Evangelist, 13th, to good house.

QUIMBY OPERA HOUSE (C. M. Yecum, manager): Baker and Farron 8th to medium-sized house. The Mascotte, by New England Opera company 14th.

Items: While in this city Farron had the misfortune to lose his bird and valuable canine friend "Chris," and consequently departed with a sad heart. A large reward is offered for his return.—The original drama Machette, written by our talented fellow citizen, L. A. J. Hines, Esq., will soon be presented to a Wooster audience by the Wallace Villa combination.

PENNSYLVANIA.

DANVILLE.
Opera House (Frank C. Angle, manager): Baird's Minstrels gave a pleasing and refined entertainment to medium business 11th. Ford's Mascotte 13th to fair business.

OPERA HOUSE (W. M. Shultz, manager): All the Rage 6th to losing business; Wilbur Opera company in the Mascotte to a capital house.

PARK OPERA HOUSE (Wm. J. Sell, manager): Baker and Farron 6th in Chris and Lena to large business. The Tourists followed 8th to standing room only, week closing with Leavitt's Minstrels 9th; poor show to fair business. Mlle. Rhea 13th, the largest advance sale known here in some time.

OPERA HOUSE (H. J. Steel, manager): Hyde and Behman's Muldoon's Picnic 7th to a good house. Gorman's Church Choir 9th to fair business.

FULTON OPERA HOUSE (B. Yecker, proprietor): Hyde and Behman's Muldoon's Picnic No. 2 showed 10th to good business. John A. Stevens' Unknown 11th drew a good house. Gorman's Church Choir returned in Patience 13th to good business. John S. Clarke 14th in Ticket of Leave Man to fair business.

CITY HALL (C. Metz, proprietor): Julia A. Hunt in Florine 10th to small audience. Company only billed one day previous to appearance. Sydney Rosenfeld, the author, was with the company, and made many friends here. City Hall will be refitted with 200 new opera chairs and many other improvements.

OPERA HOUSE (R. M. Allen, manager): Mlle. Rhea 14th to good business.

GRAND OPERA HOUSE (Wagner and Reis, managers): Buffalo Bill in Prairie Wolf 9th to large audience.

OPERA HOUSE (John A. Ellsler, manager): Baker and Farron opened 13th, followed 20th by John T. Raymond.

LIBRARY HALL (Fred A. Parke, manager): One of the greatest dramatic successes ever achieved in this city was that made by Mlle. Rhea at this house last week. Her support was every way satisfactory. Newton Gotthold contributed his services as leading support, in a manner that elicited general approbation. Gorman's Church Choir company occupied the house this week, followed 20th by the Harrisons in Photos.

WILLIAMS' ACADEMY (H. W. Williams, manager): The Big Four combination closed a very large week's business 11th. The Herbert Brothers Specialty company 13th, week; Montague's Specialties 20th.

HARRIS' MANEUVE (F. Harris, manager): Business quite large last week, and the show was, as usual, good.

FIFTH AVENUE MUSEUM (A. C. Hunker, manager): This establishment was formerly known as the Lyceum. It has been fitted up by A. C. Hunker, and was opened as a museum 11th. It will be run upon the same plan as Harris' Museum.

Items: J. N. Gotthold denies the report that he will star next season with Fred Bock. He says he will continue to support Mlle. Rhea.—Rhea's proper name is Hortense Lorette.—E. G. Stone, at present with Gorman's Church Choir company, assumes the business management of Mlle. Rhea.—H. J. Clapham will shortly organize a company to play the Danites through the smaller towns.—Jay Rial's Uncle Tom party was in the city 12th. They play in Greensburg, Pa., 13th.—H. J. Clapham denies the published card of E. B. Brown, in regard to the booking of B. W. P. and W. Minstrels. He threatens to bring suit against Brown.—Harry Ellsler has returned home from the Elks' Hall. He reports that the banner of the Pittsburgh Lodge took first prize.

MUSIC HALL: W. D. Evans, manager; Abbey's U. T. C. 8th to fair house; company poor.

ACADEMY OF MUSIC (John D. Mishler, manager): John A. Stevens in Unknown 11th to a very large house.

GRAND OPERA HOUSE (Geo. M. Miller, manager): Hill's All the Rage 9th to good house; performance very good.

G. A. R. OPERA HOUSE (John F. Oaler, manager): Wilbur Opera company in Mascotte to good business. This is the best comic opera company that has visited us this season.

ACADEMY OF MUSIC (P. J. Ferguson, proprietor): Madison Square Hazel Kirke company canceled date 16th.

ACADEMY OF MUSIC (Wm. G. Elliott, proprietor): Hyde and Behman's Muldoon's Picnic 6th to large and highly delighted audience. J. W. Baird's Minstrels 8th; good

sized and well pleased audience. John A. Stevens in Unknown 9th to a fair and appreciative audience. Wilbur Opera company in Mascotte 11th to a large and intelligent audience; it was greatly appreciated, and pronounced one of the best operas produced here.

RHODE ISLAND.

BULL'S OPERA HOUSE (Henry Bull, manager): Another Fifth Avenue Comedy company in East Lynne 6th—the worst yet—to fair house. Passing Regiment 11th to good business.

Item: John E. Ince, formerly with the original Michel Strogoff company, is in town, preparing to take Shiel Barry's place in Dion Boucicault's Sui a Mor.

MUSIC HALL (S. F. Fisk, manager): Maggie Mitchell, supported by a good company, in The Little Savage 11th to a full house.

OPERA HOUSE (George Hackett, manager): Mr. Dornay, business manager of The Passing Regiment company, expressed to me his surprise at the small business done here. Lawrence Barrett, with an excellent support, opened Thursday with Hamlet, changing the bill every night for the rest of the week; he drew a succession of large houses. Maggie Mitchell 13th, for one week—an attraction that would crowd the house every night were it twice its present size.

LOW'S OPERA HOUSE (William H. Low, manager): Hague's British Minstrels four nights and matinee last week to good business. At this house, afternoon of 17th, will take place the first annual benefit of the Providence Lodge of Elks; at which Boston and local amateur talent will assist the American Band, stock company of Theatre Comique, and specialties from Boston How and Athenaeum in a programme of four hours' duration.

THEATRE COMIQUE (Hopkins and Morrow, managers): The Krouse Family proves so attractive it is continued this week, with new faces in the olio.

MUSIC HALL (S. S. Jamison, manager): Maggie Mitchell played The Little Savage 10th to a crowded house. Ward, Wambold and Pierce's Dime Show 13th, week.

SOUTH CAROLINA.

OWENS' ACADEMY OF MUSIC (John M. Barrow, manager): Hazel Kirke 6th and 7th to packed houses. Oliver Doud Byron 8th, 9th, 10th to moderate business; weather unfavorable. Kate Claxton in Two Orphans 11th and matinee; business good.

OPERA HOUSE (Eugene Cramer, manager): Bartley Campbell's Galley Slave 6th to a large and well-pleased audience. Oliver Doud Byron combination 7th to a crowded house.

TENNESSEE.

JAMES' HALL (Stoops Brothers, managers): McIntyre, Heath and Belmont's Minstrels 8th to good business. Edwin Booth 9th to a \$1,500 house, the receipts being about \$300 more than on his last visit here several years ago.

LEUBRIE'S THEATRE (Jos. Brooks, manager): Fanny Davenport's farewell engagement. It was very successful, opening 6th in School for Scandal; As You Like It 8th. The Princess of Bagdad and Ruth the Tramp; support good, notably George Clarke and Charles Fisher. Annie Pixley, who could not reach here in time to open Thursday, opened 10th as M'liss. She has often favored us with her pleasing rendition of the character, and business was as usual with her here, very good; continued matinee and night Saturday.

Items: Fanny Davenport presented all the ladies in attendance at her performance 6th with souvenir satin programmes.—As early as last Monday night a line was formed by some dozen negroes, provided with cooking utensils, eatables, etc., waiting for box office to open on Thursday morning for the sale of tickets for Emma Abbott engagement; they no doubt secured the choice seats.

MASONIC THEATRE (J. O. Milson, manager): Annie Pixley, supported by McDonough and Fulford's combination, appeared in M'liss 6th, 7th and 8th and matinee to crowded and well-pleased audiences, considering the other attractions of this week to compete with, this is the best (financially) engagement of this season. Fanny Davenport and company appeared 9th only in the School for Scandal to very fair audience, giving general satisfaction, being en route to Louisville, Ky., and missing their railroad connection here, they concluded to give one performance, as above, without any previous announcement or printing. Edwin Booth, supported by his own company, appeared 10th and 11th and matinee 11th to full houses.

GRAY'S OPERA HOUSE (S. S. Ashe, manager): The Vokes 6th and 7th to good houses; receipts \$950.

ARMORY HALL (George S. Smith, manager): Col. Robinson's H. D. company 8th to large audience; show medium. Palmer's Art Illustrations 13th, 14th and matinee.

Item: Work is being pushed on the new dressing rooms for Armory Hall to accommodate the Madison Square company in Hazel Kirke 20th.

OPERA HOUSE (F. H. Simpson, manager): Bartley Campbell's Galley Slave 9th to large business. Collier's Banker's Daughter combination 11th to packed house. The company is good, and the play was well rendered.

VANWYCK'S ACADEMY (H. D. VanWyck, proprietor): Frank Mayo 6th and 7th in Macbeth and Davy Crockett to poor business; Kate Claxton to very good business 8th; Bartley Campbell's Galley Slave combination to large business 10th and 11th. Col. Robinson's Humpty Dumpty 14th.

THEATRE (W. T. Powell, manager): Kate Claxton 6th and 7th in The Two Orphans and Double Marriage to good houses.

WEST VIRGINIA.

WHEELING.
Opera House (F. Reister, manager): Barry and Fay's company had a large audience 6th. Jay Rial's U. T. C. company drew good houses 7th and 8th. Baker and Farron to good business 10th and 11th. The Original Big Four 15th. Fanny Davenport 14th to good house.

WISCONSIN.

GOODWIN'S OPERA HOUSE (S. J. Goodwin & Son, proprietors): The Carreno-Donaldi Concert company 6th to a delighted though small audience. Only a Farmer's Daughter 9th to good house. Smith's Double U. T. C. company 13th.

THE HOLMAN ENGLISH OPERA 9th to a good house. Manager Brown reports immense business all through the North west. They played in Chippewa Falls to the largest audience ever seen in the Opera House, the receipts being \$485. At Eau Claire \$300 were realized.

MYER'S OPERA HOUSE (C. E. Moseley, manager): Carreno Concert company 7th to large house.

GRAND OPERA HOUSE (J. Nunnemacher, manager): Marie Geistenger 6th, week, has had an enormous attendance; the receipts amount to \$6,000, with an advance sale of \$2,500 for the three final ones.

ACADEMY OF MUSIC (Harry Deaken, manager): Anna Dickinson 6th, 7th and 8th in her many assumptions did not "pan out" quite to expectations, the attendance being light. As Hamlet she appeared to advantage; as Claude she fails to impress one with the reality of her making. The interest flags here in her love making scenes with Pauline. The support was very poor, and the performance actually made one "tired." Smith's Clown's U. T. C. company 11th and 12th the only available attraction at hand.

Item: Miss Anna Dickinson is not at present feeling well on account of a bad cold from which she entertains great fears.

CANADA.

OPERA HOUSE (McFarlane and Rusco, managers): Only a Farmer's Daughter 8th. The large audience present were unanimous in their praises of the excellence of the play. Joseph Hopper company with their 100 Wives 13th. Hyde and Behman's Star Specialty company 16th.

OPERA HOUSE (George T. Fulford, manager): Hibernian Minstrels 7th to \$100 house.

GRAND OPERA HOUSE (J. R. Spackman, manager): Haverly's New Mastodon Minstrels 7th to standing room only. Remeuyi 9th to good house.

GRAND OPERA HOUSE (C. J. Whitney, manager): Haverly's Minstrels 10th; fair show to good business.

ACADEMY OF MUSIC (A. G. Brown, manager): Haverly's New Mastodon Minstrels 7th gave the best minstrel entertainment of the season to good business.

GRAND OPERA HOUSE (O. B. Sheppard, manager): Amy Lee Opera company 9th to 11th to good business. The World commenced Monday to large business.

ROYAL OPERA HOUSE (J. C. Conner, manager): John A. Stevens' Comic Opera company in the Jolly Bachelors made their first appearance in this city 9th and balance of week. They were received by large houses.

Telegraphic News.

SAN FRANCISCO, Feb. 14.—Marie Geistenger will reopen the Grand Opera House next Tuesday, playing the title role in Madame Favart. The second week of The World was only fair, the receipts falling off.

CINCINNATI, O., Feb. 14.—Youth was presented Monday at Robinson's Opera House, to small audience.—Henry E. Abbey is here.

ST. LOUIS, Feb. 15.—Edwin Booth, Lotta and Alex. Kaufman had packed houses here Monday and last nights.

CHICAGO, Ill., Feb. 14.—Michael Strogoff is drawing immense audiences, being in its second week.—Rossi is playing to fair business only.—Manager Hamlin and W. J. Davis have gone to law. Hamlin claims that Davis was in his employ when he concluded the lease of the Grand Opera House for ten years, and therefore he only holds it in trust for his employer.—Hess' Acme Opera Company produced Mascotte to good business.—Olivette last night to fair house.

ELMIRA, N. Y., Feb. 14.—Clara Louise Kellogg had the largest advance sale ever known here. Her house was the biggest of the season.

MEMPHIS, Tenn., Feb. 14.—Emma Abbott's Opera Co. had all seats secured before opening. There was a packed house. She gave entire satisfaction.

PITTSBURG, Pa., Feb. 14.—E. G. Stone is business manager for Mlle. Rhea now.—Baker and Farron are doing well at the Opera House.

BOSTON, Mass., Feb. 14.—The Hanlon Brothers' second week at the Globe Theatre will surpass the first. The houses are packed every evening.—The Corelli-Laurent company at the Gaiety will fall back upon Olivette next week, being unable to prepare Manola. Rennie resigned Saturday as Bun Thorne in this company, and George Gaston took his place Monday very unsatisfactorily.—Mary Anderson at the Boston Theatre opened to a good sized audience in Ingomar, playing Parthenia.

Charles Thorne's Alleged Resignation.

It has been no secret that Charles R. Thorne has not liked the part of Harold Armtyage in Lights o' London from the first night of the run of that successful play. The reasons for this dislike are found in the fact that the character is one totally unsuited to Mr. Thorne's abilities, and quite unworthy of a good leading man. He has failed to score in it—hence the episode we are about to describe.

One night last week considerable confusion arose among the Union Square people because Mr. Thorne sent word to the theatre that he was sick from the effects of a vaccination, which had taken fiercely, and would not play. Fortunately, a complete understudy cast was ready in case of emergency, and Walden Ramsay went on and acted Harold Armtyage, Clinton Stuart being substituted for Ramsay, as the broken-down swell, Vere de Vere. The next night Thorne had recovered sufficiently to resume work, but it was evident he was in bad health and did not seem himself.

Wednesday of last week it was reported that Mr. Thorne's connection with the theatre had been severed. He did not play at any performance during the balance of the week, and this circumstance gave color to the rumor that he had actually left. A representative of THE MIRROR was detailed to investigate the matter.

From a member of the company the following points were elicited: "Wednesday afternoon Mr. Thorne encountered Cazauran in the Union Square Hotel. 'I am tired of acting a bad part at Mr. Palmer's theatre,' said he.

"Am I to take this remark as official?" asked Cazauran.

"Well, no," replied Thorne.

"Cazauran instantly walked over to the theatre and sent for Lewis Morrison, whom he engaged to play Lazare, in A Celebrated Case this week at Niblo's. This was done in order to leave Walden Ramsay free to take Thorne's place in the Lights o' London. Mr. Palmer came into the office of the theatre, and was told by Cazauran of the step that had been taken. Mr. Palmer sent his brother, Captain Will Palmer, to see Thorne, and learn if his resignation was final. Thorne told Will Palmer to go away and 'stop wagging his dyspeptic jaw' at him.

"When this was reported to Mr. A. M. Palmer he became very indignant, and left orders that the door of Thorne's dressing-room should be locked and admission behind the scenes denied him. Thursday morning Thorne sent for his stage clothes, and it was generally known to those about the theatre that his connection there had ceased. Ramsay continued to play Harold Armtyage, and Thorne's name was removed from the bills.

The substance of this story was denied point blank by Manager Palmer when questioned by our reporter. "It is true that Thorne is out of the bill for the present," said he, "but that is only because he is unable to play. Our relations are of the friendliest nature, and I have no reason for believing he will leave the theatre before his contract expires, three years hence. He will shortly begin a starring tour in The Black Flag, a piece in which I hold a one-third interest."

Sheridan Shook reiterated Mr. Palmer's words, and seemed perplexed as to the means by which the rumor was first circulated.

Mr. Cazauran said that he had nothing to say on the subject; that Mr. Thorne was not playing because he had indulged too freely in convivial pleasures, and that it was none of his business anyway who resigned or joined the Union Square company.

Mr. Thorne was seen, and he appeared surprised at the story of his leaving. "I have been suffering from malaria," said he, "and that is the only reason I have not played. As soon as I am able to act I shall resume my part."

Leigh Lynch, treasurer of the Union Square, in reply to a question, said that Mr. Thorne drew his salary as usual at the box-office window on Monday, and when asked how long before he would go back with the cast, replied that he should be ready the latter part of this week.

Although Mr. Thorne's absence from the cast of the current play has created considerable comment, it has not affected the receipts. Saturday night, in addition to the "standing room only" sign, a placard was posted in front of the Union Square which read: "No more money will be taken at the box-office to night."

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Marie Stone, Geraldine Ulmer, Mathilde

Phillips, Lizzie Burton, Tom Karl, W. H. Fe-

senden, M. W. Whitney, H. C. Barnabee, W.

H. MacDonald, George Frothingham, G. Kam-

merlee.

Thursday, Olive: Friday, The Mascot;

Saturday Matinee, H. M. S. Pinnore; Satur-

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Orchestra and Balcony Circle, \$1.50; Bal-

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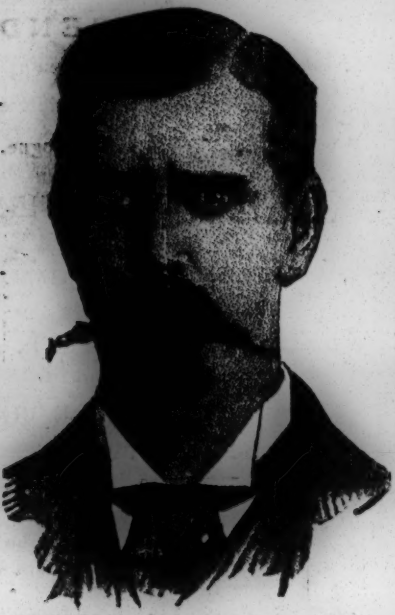
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Professional Doings.



—C. H. McConnell came to town for couple of days. The National Printing Company, Chicago, keeps him occupied all the time. He left for home Tuesday night.

—Hattie Moore has been in town for several days.

—The Elks' ball added \$4,000 to their benevolent fund.

—Spies and Smart are working up a very profitable business.

—Charles Forbes has secured Henrietta Vaders for next season.

—Clara Elliston will most likely join Eric Bayley's Colonel company.

—Edwin Booth played to nearly \$2,300 at Atlanta last Wednesday night.

—J. H. Haverly is negotiating for the new Opera House in Salt Lake City.

—Charles Overton has signed for next season with Alexander Kaufman.

—Marie Gerstinger played to nearly \$10,000 during her stay at Milwaukee.

—Dress rehearsals of Claude Duval are now in progress at the Standard.

—D. R. Allen has associated himself in the capacity of advance agent with Hermann.

—Eric Bayley contemplates soon giving a professional matinee of the Colonel.

—John F. Poole has got a lease of the Grand Opera House from Jay Gould.

—Plattsmouth, Neb., is to have an opera house with a seating capacity of 1,500.

—George Gaston has gone to Boston to play Buntorne at the Gaiety Theatre.

—The Hanlon Brothers have engaged the Carrolls to play in Le Voyage en Suisse.

—The booking for Rose Eytting at the Park Theatre, Brooklyn, is very large.

—Lester Wallace will play with Eric Bayley's Colonel company in Brooklyn.

—Henry Irving says he has positively made no arrangement to come to America.

—Manager Field, of the Boston Museum, has engaged Lizzie Harold for next season.

—Richard Third and Macbeth are being studied by Anna Dickinson for next season.

—Macon, Georgia, will have a new opera house, costing \$50,000, finished by December.

—Henry F. Gilly, of London, well known to all professionals visiting England, is in town.

—The Patti concert at Detroit last week drew a good house. The receipts were over \$1,000.

—George Hackett, of Providence, is in town securing attractions for his Opera House.

—Claude Duval is to be produced simultaneously at New York, Boston and Philadelphia.

—The Metropolitan Casino will be opened shortly with a spectacular play and grand ballet.

—Comley and Barton talk of producing La Belle Lurette in April at the Fifth Avenue Theatre.

—Charles Frohman and Marc Klaw are busily at work at the Sherman House, Chicago.

—J. H. Haverly is said to be negotiating for a lot in Boston, upon which to build a new theatre.

—Manager Amberg will bring Mme. Josephine Gallinger, of Vienna, to this country next season.

—Shiel Barry, lately imported to this country by Dion Boucault, has made a success in Boston.

—Youth will be produced on Monday evening at Wallack's Theatre. A week earlier than anticipated.

—The Lights of London played to the two largest houses of the season last Friday and Saturday evenings.

—Joseph Wheelock has been engaged by Sam Colville to play the leading part in Taken from Life.

—Squatter Sovereignty, after its run at the Comique, will be transferred to the Walnut, Philadelphia.

—Bret Harte's son is "preparing" himself for the stage, and will shortly join McCullough's company.

—E. A. Kelly and W. Albaugh will run the Pense Opera House, Minneapolis, on the combination system.

—It seems as if a law suit is imminent between Tom McDonough and Sam Colville over Taken from Life.

—Patti Ross, now singing at Koster and Bial's, will star next season in a new piece called Mugg's Landing.

—Nat Goodwin and Eliza Weatherly in The Member from Slocum follows The Colonel at the Park Theatre.

—Mme. Patti did not sing Tuesday evening at the Cincinnati Festival, having contracted a cold at Detroit.

—Philip H. Lehnen has leased the Grand Opera House, Syracuse, for a term of three years dating from May 1.

—A Noble Purpose was produced at the Academy of Music, Jersey City, Monday. It was favorably received.

—A strong Hazel Kirke company will be made up for Haverly's Philadelphia Theatre to follow Lights of London.

—A Grand International Specialty company is being formed in London, to open in this country, September 4.

—An Indianapolis hotel clerk follows after the Connie Soogah combination. It is said he is the real manager.

—Comley and Barton offered Max Freeman an engagement to play Don Braseiro in Manola in place of Fred Leslie.

—Thomas Keene's leading lady, Georgie Tyler, has been compelled to relinquish her position on account of ill health.

—Brooks and Dickson will abandon three or four of their theatres next season and pay more attention to the larger cities.

—The Rookery's new "standing room" sign was put out at ten p. m. Saturday, and remained out until Monday morning.

—It is said that John A. Stevens received \$1,000 from Rice for his date at the Grand Opera House, Cincinnati, O., recently.

—Harry St. Maur will take Fred Leslie's place with Comley and Barton to night, playing Charles Favart and Duc de Iffs.

—The Masonic fraternity of Augusta, Ga., is building an elegant opera house, which will be ready for occupancy next season.

—Marie Wilkins will most likely go to England next season to play Madame Frochard with a company in the Two Orphans.

—The business of Aldrich and Parole continues to be large. They are playing the Southern country. From present indications they will sweep that country like an avalanche next season, so well is the way being paved.

—Dave Hayman, late manager of Haverly's Mastodons, is to become the assistant manager of Haverly's Fifth Avenue Theatre.

—Fred C. Whitney, son of manager Whitney, of Detroit, has been promoted to the position of business manager of Whitney's Opera House.

—Frank B. Whipple, associate manager of the George Woodthorpe Dash combination, died of the smallpox in Cincinnati Wednesday last week.

—Previous engagements prevented G. N. Vieve Ward from accepting an offer from Fred. Vokes to open his Bijou Theatre, Boston, in September.

—Rose Stella has so far recovered from her illness that she will play Patience Monday at the Globe, Boston, following it by the title role in Manola.

—John Stetson has secured the right of Claude Duval for Boston and New England. Stetson is negotiating with Sig. Brocolini to play the title role.

—Lord Bateman will be put in rehearsal at the Standard immediately after Claude Duval is produced, but it will probably not be done this season.

—Jessie Williams has resigned his position as manager at the Bijou Opera House, declining to conduct L'Afrique any further. He takes his old place Monday.

—W. H. Brown, at Haverly's Fifth Avenue Theatre, has his hands full. He now exclusively attends to the business of all Haverly's travelling companies.

—J. E. Seeley, manager of Haverly's Opera Comique company, closes his engagement Saturday evening. He starts for his home at Denver Sunday evening.

—Whilst Edwin Booth was in Chattanooga, Tenn., a young society lady got stage struck and endeavored to persuade Mr. Booth to take her in his company.

—I. W. Norcross, Jr., stage manager of Haverly's Patience company, went to Boston Monday. It is rumored he has an idea of securing a theatre there for next season.

—Welsh Edwards took his place again in Sam'l of Posen Wednesday evening at Williamsburg. John Burke has been playing the part during W. Edwards' sickness.

—J. D. Carson, Jr., the owner and builder of Haverly's Chicago Theatre, is in town. He is looking out for some good attraction for the road. He won't have to look long.

—The Tabor Opera House in Denver, Colorado, is paying well. Last week Governor Tabor had \$9,000 handed over to him as his share of the profits for five months business.

—Anna Dickinson will close her season at New Haven May 3. She sails for England then, where she will play a few weeks' engagement at the Crystal Palace, London.

—E. M. Gotthold has resigned his position as advance agent of Hyde and Behman's Specialty company to go in the same capacity with Haverly's Michel Strogoff combination.

—Signor Barili, a member of the Patti Concert troupe, met with an accident in Detroit whilst boarding the train to come to New York. It is not likely he will be able to appear here.

—It is understood that Ernest Gye, of London, is to be the manager of the new Opera House at Thirty-ninth street and Broadway. It will not be opened until the Spring of 1883.

—D'Oyly Carte having received a cable gram from England that the receipts at his Savoy Theatre were very large, and his presence was not required there, determined to remain here another month.

—J. E. Riley has leased Pilot's new Opera House, Houston, Tex., for the season of 1882-83; besides this, he will have a circuit including Galveston, Houston, Brenham, Austin, San Antonio, and Dallas.

—Frank Mordant in Old Shipmates, we have it upon excellent authority, has reached that point professionally indicated by the expression, "caught on." He has a prospect of a first class New York opening.

—Mardi Gras week in New Orleans will usher in Kate Claxton at the Grand Opera House, and Hazel Kirke at the Academy. The St. Charles will be closed owing to Rice's Surprise party cancelling its date.

—Tuesday night M. B. Curtis played in Williamsburg to a packed house. Over three hundred people were turned away. Sam'l will do a rushing trade at the Fourteenth street theatre, beginning next week.

—The Chase Brothers consider themselves lucky in obtaining Mlle. Rhea as an attraction, and refused a cash offer from Manager Hanna, of Cleveland, of twenty thousand dollars bonus for their three years contract with her.

—Miss Roseworld, of the Abbott Opera Company, accidentally poisoned herself the other day at Kansas City, having mistaken a compound used for removing stains for a gaggle. Emetics, promptly applied, saved her life.

—A dispatch from Syracuse, some few weeks ago, was sent us by a former correspondent, recounting the attachment of Kellogg's baggage by Phil Lehnen. Both Major Pond and Mr. Lehnen assure us that the story was false in every particular. We were imposed upon by the Syracuse man.

—William Kramer denies that J. H. Haverly has leased the Thalia Theatre, and asserts that the present arrangement with Miss Amberg and Herrmann will continue indefinitely.

—Barlow, Wilson, Primrose and West's Minstrels disbanded Saturday evening in Lynn, Mass. Barlow and Wilson retain Schoolcraft and Cors, and Primrose and West will associate themselves with George Thatcher.

—Mrs. George Vandenhoff will give at Chickering Hall, on the evening of March 27, her annual entertainment, assisted by her pupils. There will be readings, recitations, music, and a one-act comedietta.

—Tuesday evening last Mrs. George Vandenhoff, the well known reader and elocutionist, read before a brilliant audience at a reception given in Englewood, N. J., at the house of Donald Mackaye, Esq., President of the New York Stock Exchange.

—Frank Paul takes the management of Haverly's Patience company on Monday. He states he will try it for two or three weeks. He was called by Haverly to Chicago to take charge of his Michel Strogoff company, but Haverly changed his mind at the last moment.

—We are authorized to state that Mr. Boucault has no concern whatever with the management of his tour. He has been engaged by Charles Thayer, by whom the company has been selected, and who alone is responsible, and undertakes to provide all things necessary for the performances.

—Messrs. Nunemacher, of Milwaukee; J. Hamlin, of Chicago; J. Norton, of St. Louis; R. E. J. Miles, of Cincinnati; and Amberg, of New York, met at the Palmer House, Chicago, on Sunday, to establish a circuit, and maintain a thorough, complete, and first class German opera bouffe company.

—Sam Colville says he paid three times as much for Taken from Life as he paid for The World. He considers Taken from Life by far the strongest play. As yet he has fixed no opening date, and fears he will be unable to produce it in New York this season. Thomas McDonough, of Philadelphia, claims the purchased right to this play.

—Frank L. Bixby, manager of Hazel Kirke company, No. 2, whilst in Sedalia last week, secured the entire Hicks' Georgias, numbering seventeen, for Callender's New Georgia Minstrels, who go out under the Frohman Brothers' management. These are the darlings who succeeded from Callender not long ago, to be managed by the mulatto, Hicks.

—During Barry and Fay's performance at Columbus, O., last Saturday evening, a stranger approached the box office and presented a revolver at Mr. Stevenson, the treasurer of the house, and demanded money. The treasurer started back in alarm, and the thief grabbed all the money that was within his reach—about \$60—and decamped. He was not captured.

—Sadie Martinot, of the Boston Museum, does to leave that theatre, as reported, and has not been offered any engagement to support Mr. Boucault. When her engagement at the Museum expires at Midsummer, she leaves the dramatic for the operatic—or, rather, for the bouffe stage. The report that she accompanies Mr. Boucault may have arisen from the offer that gentleman made to her last season, which was declined.

—The management of the Madison Square Theatre proposes to send out Harry Lee and Georgia Cavan to play Hazel Kirke in German, supported by a German company. It is to be a brief season in the provincial cities. In addition to this Manager Neundorff has been sold the right to play the piece at the Germania Theatre here, in German, with his own company, Fraulein Benzing playing Hazel, and Hans Meery, Pitacus. The idea of this arrangement was first suggested in THE MIRROR.

—A dispatch from Cincinnati announces the sudden death of James McDonough, one of the ablest and most faithful correspondents on THE MIRROR staff. Mr. McDonough was widely known among the profession, and his conscientious labors in behalf of THE MIRROR were most admirable. He was a man of rare integrity and ripe talents, and his death will be regretted by many persons in the profession who were his warm friends, as well as ourselves.

—The Hazel Kirke company, under the guardianship of O. G. Bernard, is doing a tremendous business in the South. At Savannah it was necessary to summon police aid to keep excited ticket purchasers in line; at Augusta every seat in the house sold inside of two hours after the opening of the box plan. Here it was that speculators secured choice seats, and demanded five dollars for a ticket; and here it was that Manager Bernard got the best of the speculators by cancelling a night in Macon, so as to give Augusta an extra night, and the people a chance to buy at regular prices.

—The St. Paul (Mich.) Pioneer Press, of Feb. 5, gives a late but pleasant review of the CHRISTMAS MIRROR. It says: "The Christmas and New Year's numbers of the NEW YORK MIRROR were remarkable editions of that sterling journal of the stage. They were handsomely printed, profusely illustrated and filled with entertaining original articles on dramatic and musical topics especially prepared for them. They met with a tremendous sale and were universally regarded as marvels of dramatic journalism."

—Rudolph Aronson is at present in London, and has just closed an arrangement by which the new Casino, southeast corner of Broadway and Thirty-ninth street, will be lighted throughout with the incandescent light, similar to the one now in use at the Savoy Theatre, London. Mr. Aronson goes to Paris, Vienna and Berlin to close several important engagements for the Summer and Fall season at the New Casino, and will return to New York early in March. It is confidently expected by the management the structure will be completed early in May, notwithstanding the retarding influences of the weather.

[Received Too Late for Classification.]
BOSTON.

Standing room only has been the cry at every performance last week at the Park Theatre. Jananschek never played to larger or more appreciative audiences than during this engagement. Black House, Mary Stuart, and Delorah, have been brought out in a superior manner, and the acting of Jananschek has been superb. The characters of Lady Dedlock and Hortense (Black House) have long been favorite ones with the great actress. They demand force and dignity with a corresponding power of displaying the passions and the tenderness of maternal love hidden to conceal a woman's

reputation. Jananschek is more than adequate in the assumption of the characters, and the highest pitch of her heart is reached in the depicting of a soul so transparent as that of Lady Dedlock. It is perfect in its grandeur, its strong perception and earnestness. As Deborah Jananschek stands alone in its moments of suspense, rage and anguish, and in the terrible curse scene, where the depths of the woman's nature are reached, it is marvelous to see how the artist's nature, without going to such unequalled lengths, yet stops short of extravagance and keeps something still in reserve to support the listeners' mind. The company embraces R. T. McClannin, an old Museum favorite, whose Tulkington was a faithful picture of that person, and whose acting left nothing to be desired. This week, Henry VIII. and Winter's Tale. The latter play has not been acted in Boston for twenty-two years, when it was produced at the Boston Museum with Mr. and Mrs. J. W. Wallack, Jr., as Leontes and Hermione; Lawrence Barrett as Polixenes, and Wm. Warren as Autolycus. Prior to that period it had made a great success at the Howard in 1831, when the eminent tragedienne, Mrs. Warner, played Hermione to the satisfaction and delight of her auditors.

The Globe was packed with a large and enthusiastic audience to greet the rianlon Brothers, and if I may judge from the crowded state of the theatre on the subsequent evenings, the manager's enterprise in securing the Hanlons will not go unrewarded.

Dion Boucault commenced the eighth week of his successful engagement at the Boston Museum in Saul-a-Mor. A play that has been seen here before, known as Daddy O'Dowd, differing in some respects in the names of the characters, incidents, and in three acts, instead of four. The play was mounted with the Museum's usual liberality, and much attention had been paid to the appointments. Saul-a-Mor closely follows in the steps of Daddy O'Dowd, although not possessing the real metal of genius and interest of that play, and in Saul-a-Mor the character of Dennis O'Dowd is really the figure about which all the sentiment of the play centres, and as acted by Mr. Boucault, it was full of beauty—at times joyous, at others tender and pathetic, which quickly touched the chord of sympathy in the hearts of his auditors. His interpretation was thoroughly consistent throughout, while his make up was characteristic, and his facial expression, with a peculiarly sweet smile which matches the face, was remarkable.

The Kitty O'Dowd of Sadie Martinot was a *chef d'oeuvre*. Through every scene she seemed to gain new power and achieve fresh success; her acting was full of grace and simplicity. Annie Clarke gave a nice, dashing piece of acting as Lady Rose; Mr. Vincent stands without a rival in such roles as Mr. O'Dowd; J. B. Mason gave one of the most natural of performances, as Bertie Talboys; his acting was finished and shaped as character, perfect in its kind; Charles Welles, who appears as Mike O'Dowd in place of Mr. Haworth, acted very satisfactory and made a favorable impression.

George Wilson invested the disagreeable character of Rommy Leake with considerable grim humor, which served to alleviate in a measure the hatred which audiences generally entertain for it. The balance of the cast are deserving of the warmest praise for their really good acting. Boucault will take the road next week, appearing in the New England cities, supported by Helen Tracy and others, opening at Booth's March 6. At the Museum next week Mr. Warren appears as Jefferson Butkins in Silver Spoon.

Patience has again found her way to the Gaiety Theatre, and considering the time the company had in getting up in their roles they deserve the greatest of credit. On the whole, the performances have been almost on a par with those of the other houses during the present season. Blanche Correlli has more than confirmed her favorable impression of last season. She has proven herself in the role of Patience an artist.

Her voice has much improved in quality and flexibility, and there is nothing to prevent her occupying a place in the highest grade of opera bouffe singers. The Duke has never been sang better here than it was by Henri Laurent. Rob. Evans' rich and powerful voice was heard to great advantage as the Colonel. Harry Pepper repeated his assumption of Grosvenor, yet I wished for Tom Caselli, whose brilliant voice is not easily forgotten. J. H. Rennie did not make a hit as Buntorne, and this week George Gaston assumes the character. Amy Ames repeats her former success as Lady Jane. Alice Booth made a very pretty Angela. The chorus (males in Patience) left nothing to be desired, if precision, fire and evenness are called for. Business fair.

A good variety company was the attraction at the Windsor Theatre last week. For this week the juvenile opera Pinafore company. Business very fair at this house.

The old Boston favorite, Sam Devere, appears in his play of Jasper, at the Howard. Mr. Devere assumes several characters in the piece, and as he is one of the best of negro comedians, its success is certain.

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M. G. H. LEONARD, who was imported from England to sustain the above parts with J. S. Clarke, is now engaged by Miss Genevieve Ward, for Barrat's Forget Me Not. At liberty for next season. Address Agents.

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